

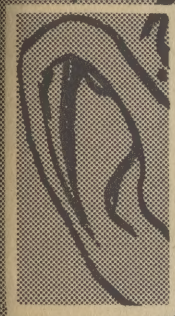
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HOW YOUR REA CO-OP CAN USE

EXHIBITS

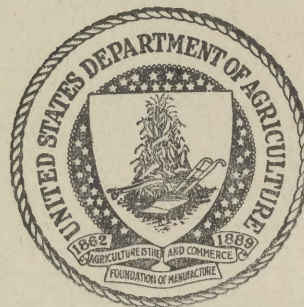
TO HELP TELL ITS STORY

Rural Electrification Administration • U.S. Department of Agriculture

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Page

HOW YOUR REA CO-OP CAN USE EXHIBITS TO HELP TELL ITS STORY

THE thing that makes a really effective exhibit different from any other sort of display is **PERSONAL CONTACT**.

Here's how you get personal contact with an exhibit:

1. *Know Your Audience.*
2. *Tell a Simple Direct Story Suited to That Audience.*
3. *Provide a Way for the Audience to Take an Active Part in the Telling of That Story.*

Then be sure that your exhibit is manned throughout its showing by friendly, well-informed people. This combination of tailoring your exhibit entirely to your audience, giving that audience something to do, and meeting that audience with friendly, personal visiting gives you the most effective means of getting information to a large audience that is constantly moving and changing.

The pages that follow are intended to help in planning, designing, constructing, and showing an exhibit. There are several pages of exhibit ideas that can be adapted to the needs of an REA co-op. In an envelope at the back of the book are sketches and plans for several suggested exhibits—complete enough to guide construction.

These exhibits are all quite simple to construct. Some of them could probably be built by your own co-op personnel. The materials needed are available in almost every community. Any of them could be made by

a school class or a group of co-op members in a well-equipped school workshop. Or you might want to have construction done by a local carpenter or sign man. In any case the plan sheets, being separate from the text, can be taken out of the envelope and turned over to the person in charge of construction.

The exhibits suggested range in length from 10 feet to 40 feet. Most of them would probably be suited to the needs of an individual co-op. A few might need to be financed and owned cooperatively by a group of co-ops such as a State-wide association.

Because personal contact is so important, you can plan an exhibit for use in your own community better than anyone can do it for you. If some of these suggested exhibits meet your needs as they stand, go ahead and use them that way. You may prefer to combine some of the exhibit sketches. Or to work out completely new ideas of your own. If you need more information, do not hesitate to ask for it.

MAKING EXHIBIT ARRANGEMENTS

MAKING arrangements to show an exhibit at a fair or festival should not be difficult for an REA co-op. In most communities the co-op is one of the largest and most active businesses and community organizations. It is usually recognized as an important factor in the future development of the community. Most fair officials regard a display on rural electrification as a crowd-pleaser.

The important thing is to talk with the fair officials early so that they will know you are interested and can assign you a space that meets your needs. Participation in a big

event, such as a State fair, usually has to be planned 6 months to a year ahead. Even for a small fair, that is not too early to begin planning.

Because an REA co-op is a nonprofit community enterprise, with nothing to sell, most fair officials make exhibit space available to it free of charge. There may sometimes be a small charge. If you are asked to pay for your space, you have to allow for that in figuring the cost of your exhibit and deciding whether or not to participate.

PLANNING YOUR EXHIBIT

AS soon as possible after arranging to show an exhibit, it is well to begin planning it. If you already know at that time what space you will have, you can plan from the start for an exhibit to fit that space. If not, you can work out the basic idea and adapt it later on to a space of a particular size and shape.

A good exhibit is planned for the audience that will see it. A co-op needs to consider whether the audience will be made up chiefly of its own members, other farm people, or town people. A farmer audience, for instance, will probably be interested in an exhibit about how farms can be wired, or how electricity can be put to work. A town audience, on the other hand, would be more interested in knowing how your co-op functions, or what it contributes to the community generally.

With your audience and your subjects selected, you are ready to develop an exhibit. There are two steps in doing this:

First, plan a way in which the audience can take an active part in telling your story.

Second, lay out the physical part of the exhibit—the panels, headlines, etc., which serve

as a background for audience participation.

Both of these steps are important in arranging a really effective exhibit. An unusual and arresting design on the background will get some attention, but until you have an exhibit in which the audience takes an active part, your exhibit will be doing you only a small part of the job that it can do.

The next few pages describe some of the simple, easily planned ways that have been used in successful exhibits to get audience participation. Following that there are descriptions of some suggested exhibit designs. More detailed exhibit sketches are contained in the envelope at the back of the book. Most of the audience participation ideas mentioned can be used against any of the backgrounds described.

GETTING YOUR AUDIENCE TO PARTICIPATE

1. *Comfort.* Many experienced exhibitors believe in making an exhibit entirely a place of comfort for the visitor. This is the simplest type of audience participation. Have as many comfortable chairs for the public as you can put into the exhibit area, without crowding them. If you can arrange it, have a water cooler and plenty of cups. If your show is going to take place during a hot spell, install one or two large fans, provided they can be used with absolute safety.

2. *Registration.* Registration is a good opportunity to make personal contact with the audience. Have them sign a book, or sign a map of your system in the approximate location of their farm. You might give small favors away at registration, especially to the children or womenfolk. Registration pro-

vides an opportunity to meet personally and talk with each visitor.

3. *Interviews.* Using a public-address system, members of the audience can be interviewed at specified times, announced by means of handbills, posters, etc. Interview them about what electricity has done for them, their families, and their community. You may want to interview some who do not yet have service, and in that way get your story across as to development plans, reasons for delay, etc. The manager, the electrification adviser, a director, or an especially qualified member of the co-op can serve as master of ceremonies. Scripts are not needed if the interviewer is on his toes and is well-informed. It is a good idea, however, to prepare in advance a list of questions to ask. This device was used very effectively by a Florida REA co-op.

4. *Quiz Show.* A variation of the above is to have a quiz show with the audience participating. Prizes do not have to be elaborate and dealers may cooperate. In either an interview program or quiz show, be sure to work in a little humor. Your local radio station may be interested in broadcasting some of these programs from your exhibit.

5. *Demonstrations.* An exhibit is an ideal place for a demonstration of electrical equipment. One way to do this is to have specialists present at specified times to demonstrate equipment and answer questions from the audience. An even more effective method is to have the specialist call up members of the audience to use the equipment after it is demonstrated. Here are several subjects that lend themselves well to demonstrations:

a. Milking by hand versus milking by machine.

b. Shelling corn or grinding feed—hand versus machine.

c. Electrified laundry versus hand washing.

d. Sewing—hand versus machine.

e. Electric range versus wood or coal stove (fry pancakes or bake a cake by two methods).

f. Handwork, such as mending, by lamp-light and by electric light. For variations of any of the above, get a man to compete with a woman, or a child to compete with an adult.

If a group of co-ops combine to finance a really elaborate exhibit, and if there is plenty of space, full-sized rooms of farm homes and work buildings can be constructed. In one set of rooms show pre-electrification conditions; in the other, the most modern methods. As the audience walks through the rooms and uses the equipment, records on a public-address system could tell the story of what electricity has meant in the area.

6. *Contests.* Hold contests for the teenage children of members—best electric cooking, best sewing, best use of electricity in farming, most unusual use of electricity, etc. Award one of the prizes at the exhibit each day, interviewing winners over the public-address system. Your radio station would undoubtedly be interested in this one.

7. *Motion Pictures.* Movies and slide films attract crowds. If you plan to show them, it is usually well to put aside a space in your exhibit area with seats for at least 25 persons. Continuous showings are best. A projector can usually be borrowed locally. Films can be rented or borrowed from equipment dealers or your State film library. The REA motion picture list will give you more detail.

MANNING THE EXHIBIT

TO make the most of the opportunity that an exhibit provides for personal contact with the audience, it is important that the exhibit be attended continuously during the showing. You will need a large enough staff on hand to meet people, explain and elaborate on the facts shown in the exhibit, answer questions and distribute circulars. This should be easy to do in a co-op because the membership can be called upon to help. It is a good idea to have at least one co-op director present at all times.

In manning an exhibit, try to select people who are naturally alert, friendly and helpful. Be sure that they are well supplied with facts about your co-op—when it was organized, size of area served, construction plans, etc. It will be well, too, for them to familiarize themselves with “A Guide For Members of Rural Electric Co-ops” and other publications describing the REA co-op program generally. They should be particularly familiar with any pieces of literature being distributed from your booth. They should also know where to refer people for information they themselves cannot furnish.

STORIES TO TELL WITH EXHIBITS

THERE is almost no limit to the number of stories that can be told with exhibits. In an REA co-op the stories will probably be of two types:

1. Stories about your co-op, how it works, what it has accomplished, its future, and what it means to the entire community as well as to its members.
2. The use of electricity and its benefits for the entire community as well as for the farmer.

If there is sufficient room, you may want to tell stories of both types in the same exhibit. If you decide to do this, however, it is important to decide which story will appeal most to your particular audience, and then make that the most prominent.

There are many sources for the information you will need in developing the stories you want to tell with exhibits. For information about your co-op, of course, you will draw on your own official records. Statistics on the REA program nationally and in your State are available from REA. Manufacturers' leaflets should be helpful in supplying facts about specific electrical uses. Your county agent and your State college should also be good sources of published information. Some of the facts you need can be obtained from the RURAL ELECTRIFICATION NEWS and other REA publications. Among the more useful of these might be “A Guide for Members of Rural Electric Co-ops,” “Electricity Comes to Rural America,” “Planning Your Farmstead Wiring and Lighting,” “How to Keep Power on the Job,” and “Planning the Electric Water System and Plumbing for Your Farmstead.”

In the next section you will find specific examples of exhibit stories. In some of these, complete suggested text has been supplied. In others, sources of information have been suggested.

SOME SPECIFIC EXHIBIT IDEAS

THE envelope at the back of this booklet contains detailed plans and sketches of seven exhibits that are suited to REA co-op use. Each of these exhibits provides a way for the audience to take an active part in telling the co-op story. The subject matter of these nine exhibits is as follows:

Exhibit No. 1. (40 feet)—“The Co-op Story.”

The co-op's progress, plus a section on use of electricity on the farm, in the home, in rural industry and in the community.

Exhibit No. 2. (25 feet)—“How an REA Co-op Works.”

Exhibit No. 3. (25 feet)—“Electricity, the Smile Maker.”

Exhibit No. 4. (10 feet)—“The Meter Game.” A combination co-op and power use story.

Exhibit No. 5. (10 feet)—“Spinning Box Exhibit.” The co-op's contribution to community welfare.

Exhibit No. 6. (10 feet)—“Pitch Ball Game.” Adapted to any of these three subjects:

“Safe Use of Electricity,” “Adequate Wiring,” or “Eliminate Wasteful Use of Electricity.”

Exhibit No. 7. (10 feet)—“Throw the Switch Exhibit.” Adapted to any of these three subjects:

“Safe Use of Electricity,” “How Electricity Changes Farm Living,” or “Advantages of a Farm Water System.”

Exhibit No. 8. (10 feet)—“Moving Eye Exhibit.” Could be used for the telling of a wide variety of subjects. The two subjects suggested are:

1. What this electric co-op means to its members.
2. What this electric co-op means to the entire community.

Exhibit No. 9. (10 feet)—“The Cash Register Exhibit.” This exhibit utilizes audience participation in telling the story of the dollars-and-cents value of the electric co-op to the audience.

Following are some additional exhibit ideas. These are less completely worked out than those at the back of the book, but they are illustrated with sketches that give an idea of the general appearance.

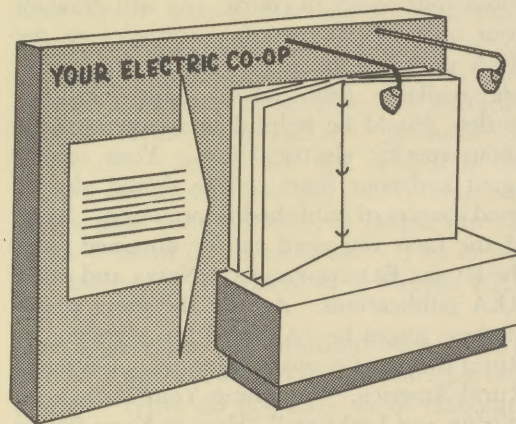
A. *Stories About Your Co-op.*

1. “We Are an Open Book” . . . The exhibit (sketch at right) shows a large open book. Each leaf of the book is a 3- by 5-foot sheet of $\frac{1}{8}$ inch masonite or wallboard. The leaves of the book can be held together by means of 3- or 4-inch ring binders. To the left of the book is a panel (4 by 8 feet vertical) which contains questions. Next to each question is a page number. Each page of the book is also numbered. The audience can then turn to the proper page to get the answer to each question. Get questions and answers from the records of your own co-op or from “A Guide for Members of Rural Electric Co-ops.”

Another way of handling the question and answer exhibit is by means of push buttons. A half dozen or more questions are listed in the center of the exhibit. (See sketch on page 5, col. 1.) Next to each question is a push button. The audience is invited to push the buttons next to the questions that interest them. When a button is pushed, a circular panel beside the question is illuminated from the rear and the answer becomes visible. For details on the shadow box arrangement, see the sketch of the 10-foot “Throw the Switch” exhibit in the envelope

at the back. The wiring should be attached to a mercury-type switch so that 15 seconds after the switch is thrown, the lights go off.

2. “Service for All” . . . The heart of this exhibit (next column) is just as large a map as you can fit on to the background. It will repay some extra labor to finish the map in simple but effective colors. On this map the growth of your co-op can be shown. The



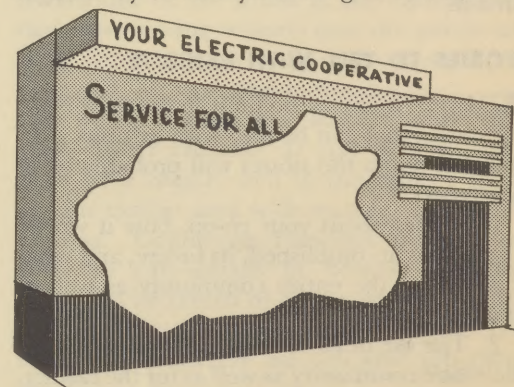
simplest method is to use different colors for different parts of your territory to indicate when service was extended. Growth can be shown even more effectively by the use of lighting. Here are two ways of doing this:

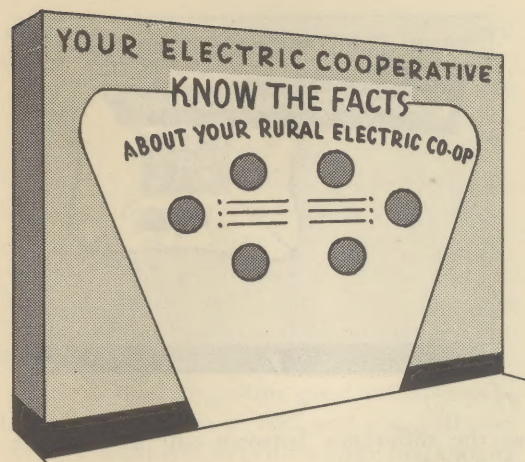
a. Each consumer is shown by means of a miniature 5-watt bulb. Wire the map in two circuits, the first to show original membership, the other present membership. To illuminate the lights, use a 2-point flasher, a device which energizes first one circuit and then the other. Timing for the flasher should be: Circuit No. 1 on for up to 15 seconds, then both circuits on for no more than an additional 15 seconds, then all lights out for 5 seconds. Action, of course, should be continuous. As

each group lights up, you can also illuminate a copy panel which gives some facts about the growth of your co-op and its future plans.

b. Here is a less expensive method of using lighting. Instead of using miniature bulbs to indicate consumers, drill the map with a $\frac{1}{8}$ -inch hole at each point where a consumer lives. You will be able to purchase from a druggist or drug supply house $\frac{1}{8}$ -inch solid glass stirring rods (not tubes) about 24 inches long. Cut these into 3-inch lengths and insert them into the holes in the map. The front ends of the rods should be flattened. This can be done very easily by heating the end of the rod and while it is white hot pushing it against a metal plate. The source of light should be placed in back of the map, about 10 to 12 inches away from the rod ends. Then as your flasher operates, light will be transferred from the ends of the rods and you will get the same effect as though miniature bulbs were being used.

The back ends of the rods can be colored with any aniline base dye. It is harder to get the effect of growth with this method of lighting than it is with separate circuits, but it can be done by carefully masking at the rear of





the map one group of rods from the other.

3. "How This Rural Electric Co-op Operates" . . . This exhibit tells the story of the relationships among co-op members, directors, manager and staff that was told in the December-January and February-March 1948 issues of the RURAL ELECTRIFICATION NEWS. If you are interested in building it, you may want to refresh your memory of those articles.

The exhibit (see sketch at right) consists of two elements: a heading in the shape of an arrow and three cut-out circles set against the background. The arrow is cut out of 1/4- to 1/2-inch plywood and set about 12 inches in front of the background. The copy on the heading consists of your co-op name in cut-out letters and the following text in pierced letters illuminated from behind: "Yes, this co-op is member-owned and member-managed."

The lights behind this pierced copy can be placed on a three-point flasher sequence as follows:

5 seconds . . . Yes, this business

3 seconds . . . is owned and managed

5 seconds . . . by its member users

5 seconds . . . all lights off and repeat

However, a flasher sequence is not absolutely necessary and steady illumination will be quite effective.

The subject matter for the three circles and their connecting arrows might be as follows:

Circle 1: A photograph of your annual meeting, preferably one showing the members voting. The copy is as follows: "Democratic control. Each member has one vote, and one vote only." On the top arrow between circles 1 and 2 the copy reads, "The members elect a Board of Directors from among their own group" . . .

Circle 2: A photograph of your Board of Directors preferably taken during one of their meetings. The copy identifies each member of the board and talks about the responsibilities of the board in directing the co-op's business. The top arrow between circles 2 and 3 reads as follows: "The board hires the

manager, who hires and directs the staff."

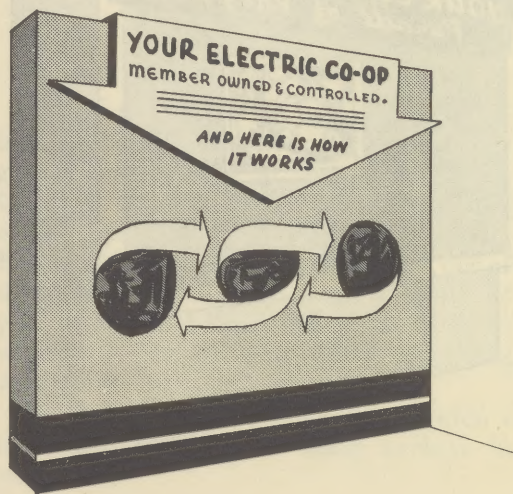
Circle 3: Photographs of the manager and his staff, preferably taken on the job. The copy talks about the manager's job and responsibilities. The bottom arrow between circles 3 and 2 reads as follows: "Each month the manager reports to the board of directors on co-op progress and problems. And the board acts on matters requiring its attention." The bottom arrow between circles 2 and 1 reads as follows: "and the board reports back fully each year to the members as owners of the co-op business . . ."

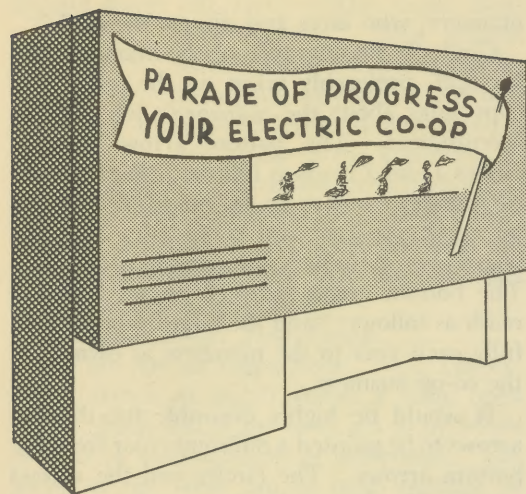
It would be highly desirable for the top arrows to be painted a different color from the bottom arrows. The circles and the arrows can be illuminated by means of individual spotlights. If cartooning talent is available, it will add greatly to the appeal of the exhibit if the illustrations on the circles are done as cartoons instead of photographs. However, make certain that if cartoons are used, persons such as the directors, manager and staff members are recognizable.

If photographs are used, they too should be carefully posed and clearly printed so that the persons shown will be easily identified.

B. Uses of Electricity.

1. "Parade of Progress" . . . The idea is to have a parade of appliances and equipment along with the story of what they can do to increase production and lessen labor. This can be done in a number of ways. In both methods shown below, the background is pierced with a window through which the audience can see a parade of models or cartoons of appliances constantly moving by under brilliant spotlighting. Copy describing the advantages of each piece is set on flags





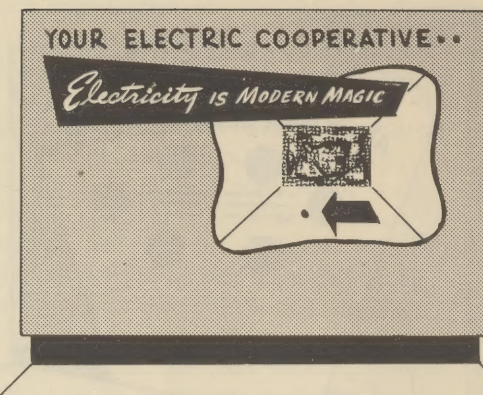
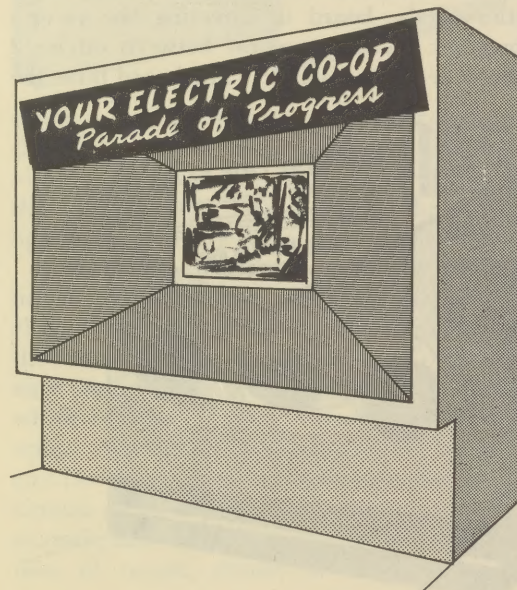
which each piece of equipment is flying. Manufacturers' literature should give you all the information you need for writing copy.

a. The first method (shown above) utilizes an endless belt or chain to which the models are attached. The chain can be in either a horizontal or vertical position. The advantage of using the horizontal position is that the "window" in the background can be large enough so that a number of appliances can be seen at one time. The belt is mounted on two pulleys one of which is driven by a small ($\frac{1}{8}$ h. p.) motor and reduction gears.

b. The second method (at right) uses a large circle cut-out of $\frac{1}{2}$ - or $\frac{3}{4}$ -inch plywood. Sketches of appliances are painted around the circle. The circle is mounted behind the background, and the size of the opening through which the parade is seen will be determined first by the size of the circle and then by the size of each cartoon. The disc is turned by a small motor, reduction gears and pulley.

2. "Electricity . . . Modern Magic" (at right) . . . The idea is to dramatize the contrast between pre-electrification conditions and conditions that exist when electricity is available. This is done by means of an illusion device which changes one scene into another. The illusion can take place either automatically by means of a flasher or better still, by having the spectator push a switch. With the latter method, it will be necessary to set the switch on a tripper mechanism so that 15 or 20 seconds later, the illusion will revert back to the original scene. One method of producing an illusion is described in exhibit sketch number 3 shown at the back of the book.

This design can be adapted to contrast un-electrified with electrified conditions in the home, on the farmstead, in a school, etc. It can also be used to show other contrasts, such



as the difference between safe and unsafe electrical practices.

3. "Keep Power on the Job With Safe and Adequate Wiring" . . . The background contains a simple drawing of a farm (see sketch page 7). Provide four push buttons and label them:

1. Enough circuits.
2. Enough outlets.
3. Enough switches.
4. Future installations.

As the buttons are pushed by the audience, lights come on in the background to show the position of the circuits, outlets, switches, and future installations. The lighting method is the same as that described on page 9 for showing co-op growth. In this case the lights for each element should be in different colors.

As each set of lights comes on, a panel of copy should also light up, telling in greater detail the most important reasons for safe and adequate wiring. Much of this copy could probably be obtained from the REA publication, "Planning Your Farmstead Wiring and Lighting," or perhaps from an Extension Service bulletin in your State. Literature on

adequate wiring might also be distributed from this exhibit.

4. "Running Water Will Work for You" . . . This exhibit on the value of a farmstead water system used the same basic idea as the previous exhibit. Instead of wiring installations, show location of pump, pipes, septic tank, etc. Suggested source of information: REA publications "Water for the Modern Farmstead" and "Planning the Electric Water System and Plumbing for Your Farmstead."

One method for getting good audience participation with this exhibit and also with the wiring exhibit is to provide a large blackboard with different colors of chalk. Use it in demonstrations and get the audience to illustrate problems on it.

CHOOSING AN EXHIBIT SPACE

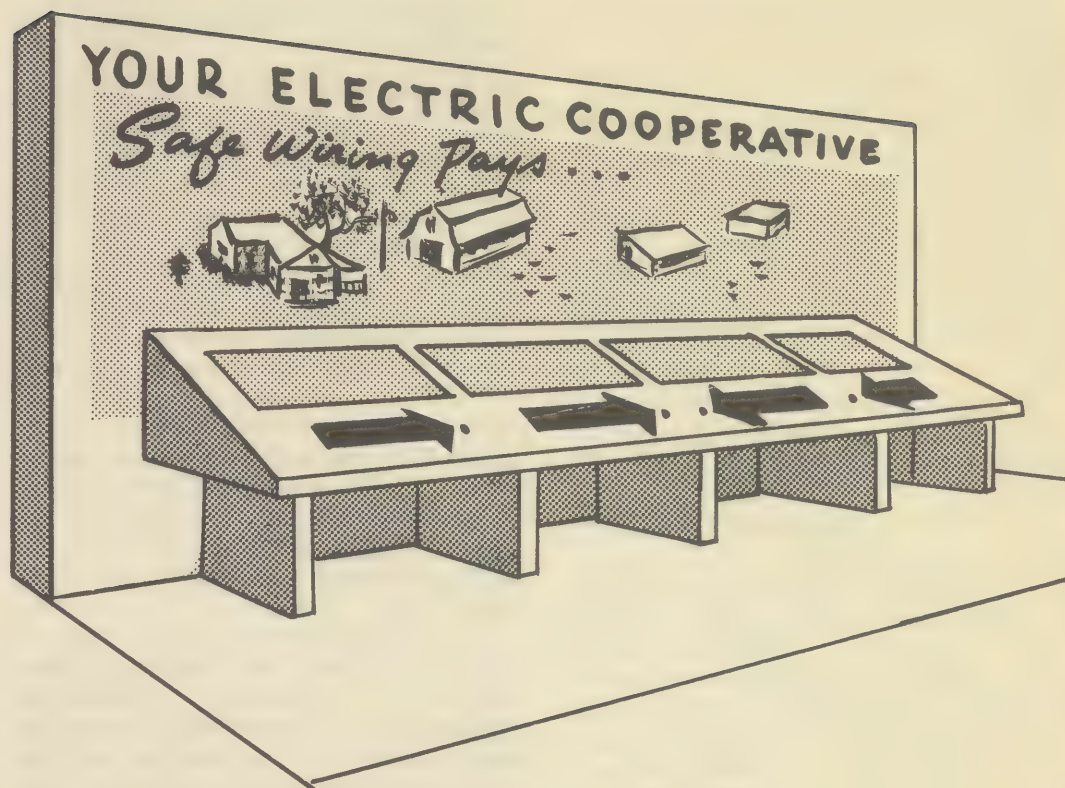
HOW much choice of exhibit space you have depends on local conditions. Most exhibitors prefer to show in a regular permanent exhibition hall rather than in a tent or other temporary location. In your own tent your exhibit has no competition, but there are certain disadvantages:

1. You will probably have to set your exhibit on grass and run the risk of rain and mud. In bad weather audiences make for the permanent buildings.

2. It may be impossible to have running water in a tent.

3. The cost of installing an adequate electrical system may be prohibitive.

4. The space provided for exhibit tents is often confused. A large part of your potential audience may pass you by without knowing that you are exhibiting.



In general, the most desirable exhibit buildings are those on the main routes through the grounds and not too far from the entrance. Choice of buildings should depend somewhat on the type of audience you want to reach. For strictly agricultural subject matter, one of the agricultural buildings would be best. If you are telling a more general story about your co-op, you will want to be in a building with other general exhibits.

In selecting your individual space within a building, here are some things to have in mind:

1. The best spaces are those on the route the audience regularly uses in passing through the building.

2. Avoid spaces immediately next to the entrance, the exit or rest rooms. These spaces are often obscured by the crowds.

3. Before you contract for a space, be sure it has an adequate supply of power for the electrical equipment you plan to use.

4. Try to get a space close to the water fountains.

5. Avoid a space so small that your audience will feel cramped. Take a little more

space than your exhibit will fill rather than a little less.

PAINTS AND COLORS

AN oil- or lacquer-based paint is best for an exhibit, since the finish will have to be washed at least once a day during the show. The paint may be either brushed or sprayed on, whichever is most convenient.

As to the color scheme you use, the most experienced exhibit designers recommend against the use of too much color. Most of them favor using color on the background only when necessary, and sticking to an all-white background whenever possible. A great deal of loud color will only confuse your audience.

Here are a few more thoughts about color schemes and combinations:

1. In general, an exhibit background should be in a very light color—white, off white, cream, tan, or extremely light tints of the cool colors (blue, green). However, sections of the exhibit which ordinarily get little attention (those areas within 36 inches from the floor) may be painted a darker color . . . perhaps dark grays, deep green or blue, or brown. A very dark border 6 to 9 inches high around the base of the exhibit will serve as a kick-plate, and will save much repainting later.

2. In choosing the colors for the text in your exhibit, follow this very simple rule—cool colors, such as blues and greens, “recede,” and warm colors, such as reds and yellows, “advance.” Therefore, use warm colors for the text you want to be seen first, and the lighter tints, or cool colors, for subordinate copy.

3. When you must use a strong, loud color,

always balance it with a large area of a very subdued color.

USE OF PHOTOGRAPHS IN EXHIBITS

CONSTRUCTION of an exhibit usually involves the use of enlarged photographs. You will find that most of the exhibit sketches at the back of this book call for illustration with photographs.

The most effective photographs for display purposes are those made in your own area. In most cases you will be able to have adequate enlargements made by your local photographer.

If you should encounter difficulty in obtaining local photographs, REA can furnish pictures on most rural electrification subjects. We can also have enlargements made for you from your own negatives or from ours, if you run into trouble getting enlargements of the size you need.

One of the most effective ways to use photographs is to have them made as transparencies. A transparency is a photograph made on film. It is generally mounted between two sheets of 1/8-inch glass, the front sheet clear and the rear sheet frosted. The transparency is then mounted in a shadow box which has lights in it. As is suggested in a number of designs, these lights can be placed on an ordinary switch so that the audience can turn them on, or the lights can be activated by means of a flasher, thus adding the element of movement to your exhibit.

LIGHTING YOUR EXHIBIT

FOR an exhibit to be effective the entire area should be well lighted—about 25 foot-candles. The feature portions of the exhibit need brilliant lighting—75 to 85 foot-candles.

Use fluorescent lighting only when it is possible to balance the lamps—one “daylight” type to one normal fluorescent lamp. Fluorescent lighting is not practical for flashers, transparencies or the illumination of any motion device.

KEEPING YOUR EXHIBIT SAFE

FOR safety the basic construction of an exhibit must be sturdy. Safe wiring is particularly important. Completely shield all wiring from the public. If overhead wiring is necessary, keep it as close to the ceiling as possible, and never lower than 9 feet from the floor.

Safety precautions are particularly important in a tent location. Level the floor of the tent carefully. Fill in every hole in the ground, even the smallest. Anchor firmly any fans or equipment. Try to make certain that the tent is fireproof (not just fire-resistant). Have at least two fire extinguishers in your exhibit. Test them to make certain they are in good condition. This is important wherever you set up.

DISTRIBUTING LITERATURE FROM YOUR EXHIBIT

SPECTATORS are more likely to remember your exhibit if you give them something to take away with them and read later. Literature can be kept on a counter or table and given out by the person manning your booth.

The best literature you can distribute is that which gives information about your own cooperative and its program. A handbill or booklet containing a short history of your co-op might well be printed for the purpose.

You may want to supplement this local publication with literature about farm electrification obtained from your State Agricultural College or from REA. Don't swamp your visitors with literature, however. Try using one short piece of reading material for everyone and giving other publications only to those who show particular interest.

AFTER THE FAIR IS OVER

THE end of a fair or festival need not mean the end of your use of the exhibit. You may be able to set up sections of it in the lobby of your office or lend parts of it for display in a local school or library. If you can find no further immediate use for it, you may be able to lend or rent it to a neighboring REA co-op. Additional uses help you get the most out of your investment in an exhibit. So it is well whenever you plan an exhibit to think about the future uses that may be made of it.

Ordinarily it is not a good idea to use the same exhibit year after year on the same occasions. Once you have acquired an exhibit, however, you can easily use the same basic framework in future years by changing the subject matter, arrangement, color scheme, and method of presentation.

EXHIBIT MATERIALS

Framing: The material most commonly used in the framing of exhibits is three-fourths of an inch thick white pine lumber. Wherever possible, framing should be at least 3 inches deep with supports every 18 to 24 inches on center, depending upon the weight to be carried.

Facing Material: Frames are faced with composition board, glued and nailed. The composition board can be masonite, hardboard, wallboard, or plywood. Choice of the

material to be used will be determined first by the needs of the exhibit, and then by cost and availability. Wallboard should be used only on the most temporary exhibits where it will not be subjected to moisture or too much wear. Facing materials are attached to the frames with a good quality of wood glue, and then nailed with a three-fourths of an inch coated brad 4 to 6 inches on center. Nails are countersunk and nail holes filled with spackle. Most facing materials are available through your local lumber dealer. In any case he will be able to tell you where to obtain any of the materials listed.

Finishing Materials: The materials used in painting an exhibit will be determined largely by the way the exhibit is going to be used and the conditions it will be subjected to. If wood is being used as a facing, it can be finished with a penetrating alcohol stain, then covered with a coat of clear shellac. When the shellac is dry, sand it lightly with a fine sandpaper and then rub down with a good hard wax.

The three commonest types of paint finishes are described below in order of their ability to withstand wear and still look attractive:

1. Sprayed or brushed synthetic or natural lacquer. This finish will give the best wear. It can be used on any of the facing materials. However, it would be wasteful to put it on a paper wallboard.

2. Sprayed or brushed oil paint. This is also a good finish although it will not take the abuse a lacquer paint will.

3. Water-solvent casein paint. This is the least expensive finish and easiest to apply. However, it will give the least wear, and will not resist moisture. If an exhibit is to be used for a short time, in space protected both

from the elements and from dirty hands, this type of finish is economical and practical.

SOURCES OF MATERIALS AND SERVICES

ALTHOUGH the following list is long, it is incomplete. Many manufacturers of equal merit to those listed have been omitted since they have not come to our attention. Inclusion of the name of a manufacturer or distributor is no endorsement, nor does it indicate preference by the Rural Electrification Administration or the U. S. Department of Agriculture.

FACING MATERIALS

PRESWOOD (Masonite Corp. of America): Available tempered or regular. Regular grade is preferred, unless surface is to be subjected to unusual wear.

HARDBOARD, FLEXBOARD (Johns-Manville Co.): Similar to masonite except that they run one-eighth of an inch thick and are good both sides.

MARSHTILE (Mars Wall Products, Dover, Ohio): Wide variety of washable colors, wood and marble patterns available.

PLYWOOD (U. S. Plywood Corp., 616 West 46th Street, New York 18, N. Y., among other manufacturers): A very wide variety of thickness and sizes available. Unselected pine or gum will be least expensive and best suited if panels are to be painted.

BENTBOARD (Garrison-Wagner Co., 2018 Washington Ave., St. Louis 3, Mo.): A wide variety of composition board bent into curves.

COVERING MATERIALS

(To be used in place of a paint finish)

FLEXWOOD (U. S. Plywood Corp.): A wide variety of wood veneers available. Ve-

neers are mounted on canvas and can be applied to curved and flat surfaces. Great care should be taken in mounting this material, and it should be done by a skilled craftsman.

FORMICA (Formica Insulation Co., Cincinnati, Ohio); **TEXTOLITE** (General Electric Co.); **MICARTA** (U. S. Plywood Corp.): These materials are plastic facings. They are available in a large variety of colors, and in wood, marble, or canvas patterns. They are particularly valuable where the surface will be subjected to hard wear.

BRICK AND STONE PATTERNED PAPERS: Timbertone-Stonetone Co., 211 East 45th Street, New York 17, N. Y.; Face Brick Sales Corp., 250 East 45th Street, New York 17, N. Y.

WOOD PATTERNED WALLPAPERS: Sanderson Products, Inc., 48 West 48th Street, New York 19, N. Y.; W. H. S. Lloyds Co., 48 West 48th Street, New York 19, N. Y.; Hanley Corp., 101 Park Avenue, New York 17, N. Y.; Frank D. Maxwell Corp., 1440 Broadway, New York 18, N. Y.

LEATHERETTES: Asher and Boretz, 900 Broadway, New York 3, N. Y.; Frank D. Maxwell Corp., 1440 Broadway, N. Y. 18, N. Y.

CORK (in thin sheets): Frank D. Maxwell Corp., 1440 Broadway, New York 18, N. Y.; Armstrong Cork Co., 295 Fifth Avenue, New York 16, N. Y.

DECORATIVE CLOTHS: Dazian's, 142 West 44th Street, New York 18, N. Y.; F. Schumacher & Co., 60 West 40th Street, New York 18, N. Y.

BACKGROUND PAPERS: Reynolds Metals Co., 19 Rector Street, New York 6, N. Y. (Metallic); Carlo's Fifth Avenue, 220 Fifth Avenue, New York 1, N. Y. (Decora-

tive); Bulkley-Dunton & Co., 2635 South Wabash Avenue, Chicago 16, Ill. (32 colors of paper, 107-inch wide in 12- to 50-yard rolls).

CUT-OUT LETTERS

Spanjer Bros., Newark, N. J., and Chicago, Ill. (Wood and metals cut to order.)

Falk Glass Products, 5-9 Union Square, New York 3, N. Y. (Glass letters.)

Manhattan Wood Letter Co., 151 West 18th Street, New York 11, N. Y.

Dennison Mfg. Co., 220 Fifth Avenue, New York 1, N. Y. (Cardboard.)

Hall-Craft Products Co., 2930 North 11th Street, Philadelphia 33, Pa. (Cardboard.)

Mitten's Letters, 2226 5th Avenue, Redlands, Calif. (Wood.)

Tablet & Ticket Co., 1021 West Adams Street, Chicago 7, Ill. (Paper letters.)

Garrison-Wagner Co., 2018 Washington Avenue, St. Louis 3, Mo. (Cardboard.)

ANIMATION DEVICES

Betts & Betts Co., 551 West 52d Street, New York 19, N. Y. (Flashers.)

Speedway Mfg. Co., Cicero, Ill. (Motion devices.)

Stanley & Patterson, 150 Varick Street, New York 13, N. Y. (Motion devices.)

Motion Displays Inc., 27 Ryerson Street, Brooklyn 5, N. Y. (Motion devices.)

International Register Co., 2624 West Washington Boulevard, Chicago 12, Ill. (Time switches.)

Gregory Motors, Inc., 320 Bridge Street, Brooklyn 1, N. Y. (Inexpensive solenoids.)

Gale, Dorothea, 3761 85th Street, Jackson Heights, Long Island, N. Y. (Turntables.)

General Die & Stamping Co., 262 Mott Street, New York 12, N. Y. (Inexpensive turntables.)

Andrews E. Perillo, 39-30 Crescent Street, Long Island City 1, N. Y. (Motion devices.)

Stephenson Mfg. Co., La Porte, Ind. (Inexpensive animators and turntables.)

ILLUSION MIRRORS

Pittsburgh Plate Glass Co. (Through local distributors.)

CHARTS, MOVIES, SLIDES

(See Lists Available From REA)

EXHIBIT BUILDERS

Advertiser's Display & Exhibits Inc., 2032 Washington Avenue, St. Louis 3, Mo.

Beck Studios, 2001 Highland Avenue, Cincinnati 24, Ohio

Beck & Wall, Inc., 3148 West 32d Street, Cleveland 9, Ohio

The Displayers Inc., 239 East 56th Street, New York 22, N. Y.

Display Guild, 85-09 57th Avenue, Elmhurst, Long Island, N. Y.

Gardner Display Co. of Chicago, 1937 West Hastings, Chicago 8, Ill.

Ivel Construction Corp., 96-20 43d Avenue, Corona, Long Island, N. Y.

Modern Wood Products, 4681 St. Louis Avenue, St. Louis 15, Mo.

Raymond & Raymond, 40 East 52d Street, New York 22, N. Y. (Does not produce large exhibits, but makes displays that can be combined to form exhibits. These displays are manufactured exclusively for REA borrowers.)

W. L. Stensgaard & Assoc., 346 North Justine Street, Chicago 7, Ill.



1 THE CO-OP STORY

This display consists of three main areas. From left to right, these are:

1. How the Co-op operates.
2. Large demonstration area.
3. A revolving, horizontally placed prism.

As the audience revolves the prism, it sees, on one side after the other, by means of copy and photographs, these stories:

1. Uses of electricity on farm, in home, and in community.
2. What electricity means to schools.
3. New opportunities for the community through electricity—jobs, etc.

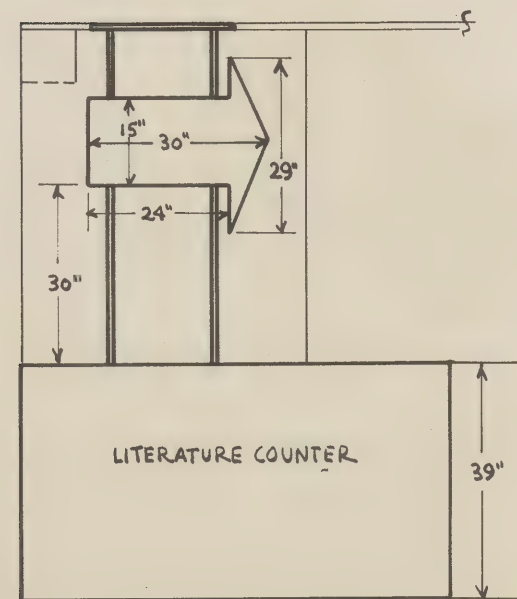
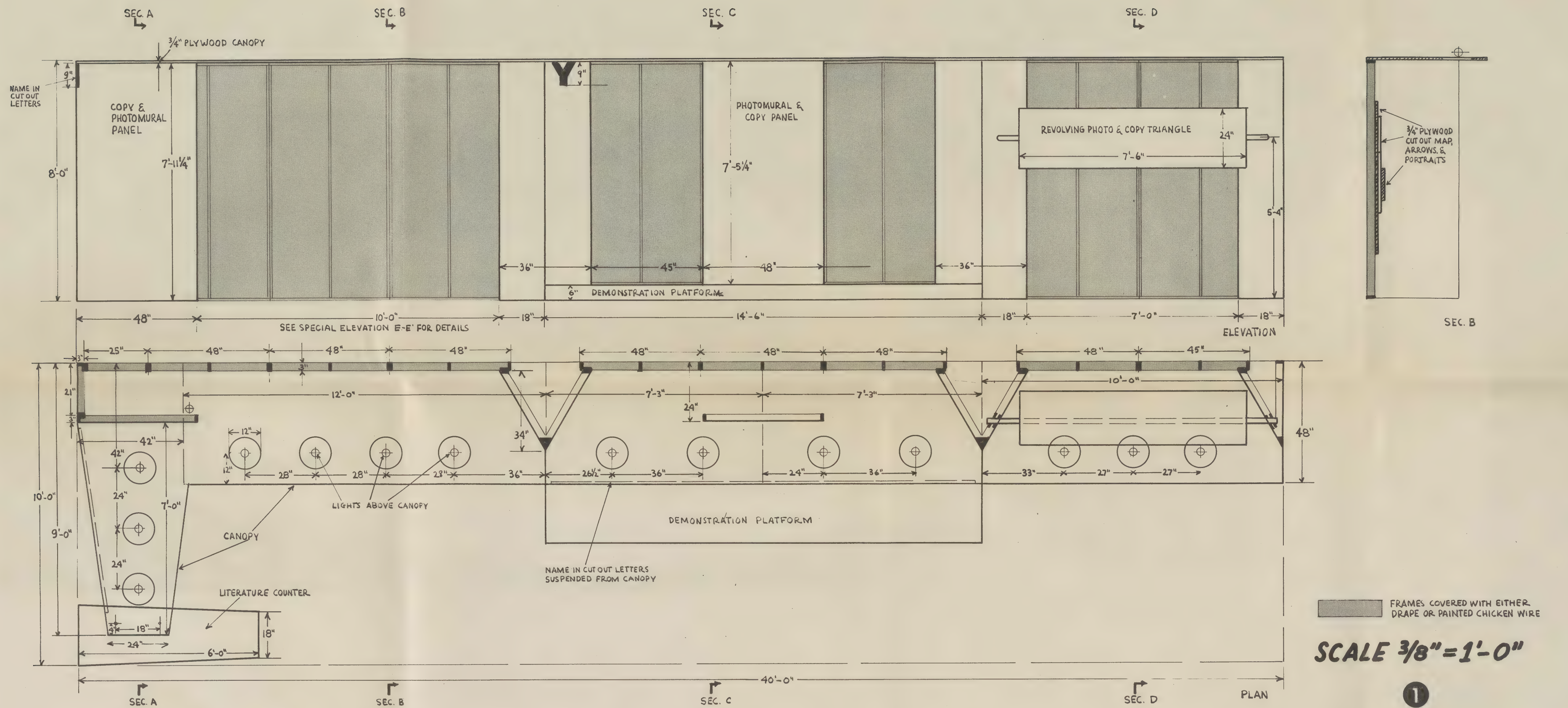
Color Scheme for This Exhibit:

Background:
Flat panels.—White.
Triangular panels.—White.
Copy for both panels.—Bright red.

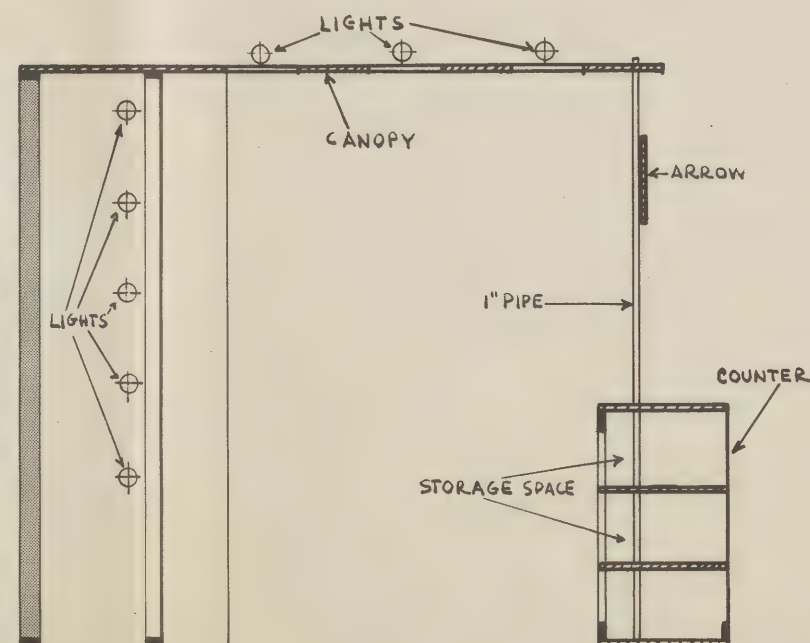
Drapes
Chicken wire.—Dull blue green.
Arrows.—White.
Map.—Light yellow.

Front counter:
Sides.—Warm yellow.
Top.—Blue green.
Arrow.—White.
Copy.—Red.

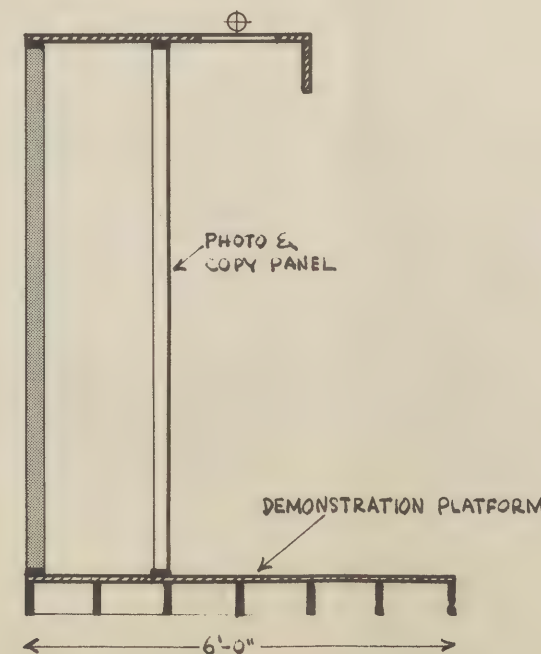
Canopy:
Edge.—White.
Underside.—Dull warm yellow (yellow ochre).
Name.—White (front). Dark blue-green (sides).



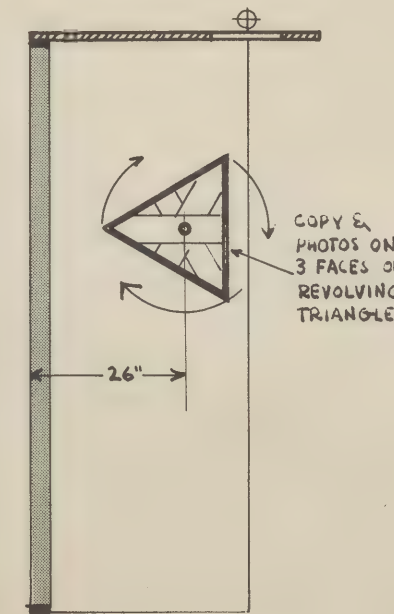
ELEVATION OF COUNTER AREA



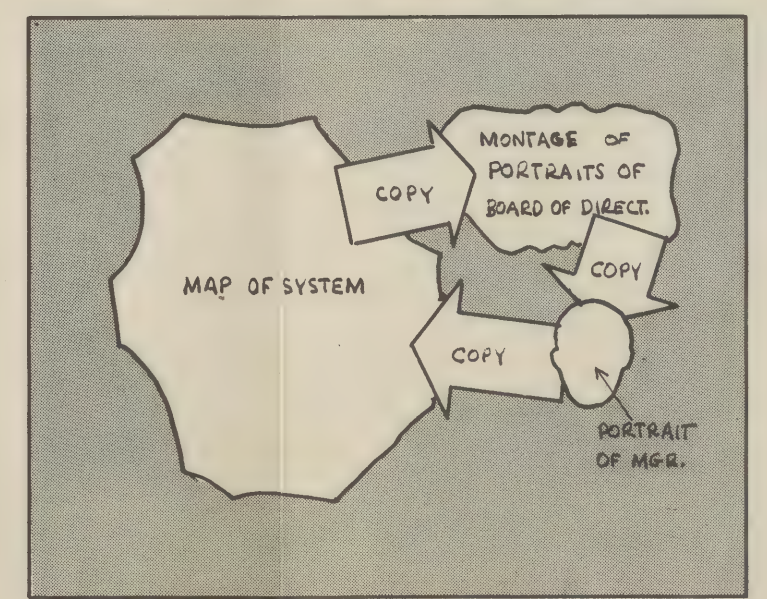
SEC. A



SEC. C



SEC. D



ELEVATION E-E' (SEE SEC. B ABOVE)

HOW AN REA CO-OP WORKS

NO. 2

Color Scheme for This Exhibit:

Background.—White.

Large triangle.—Light blue green.

Maps.—Bright yellow.

Circles behind maps.—Dull red.

Name:

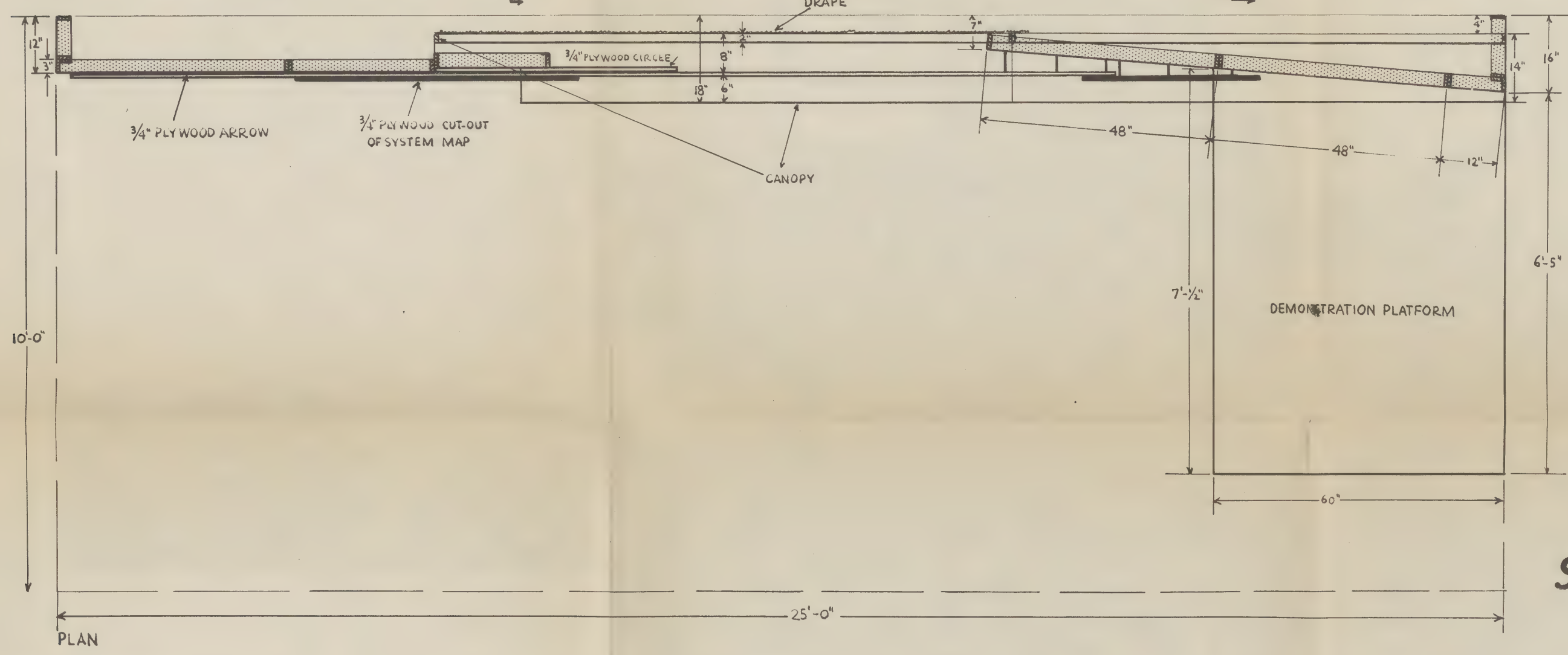
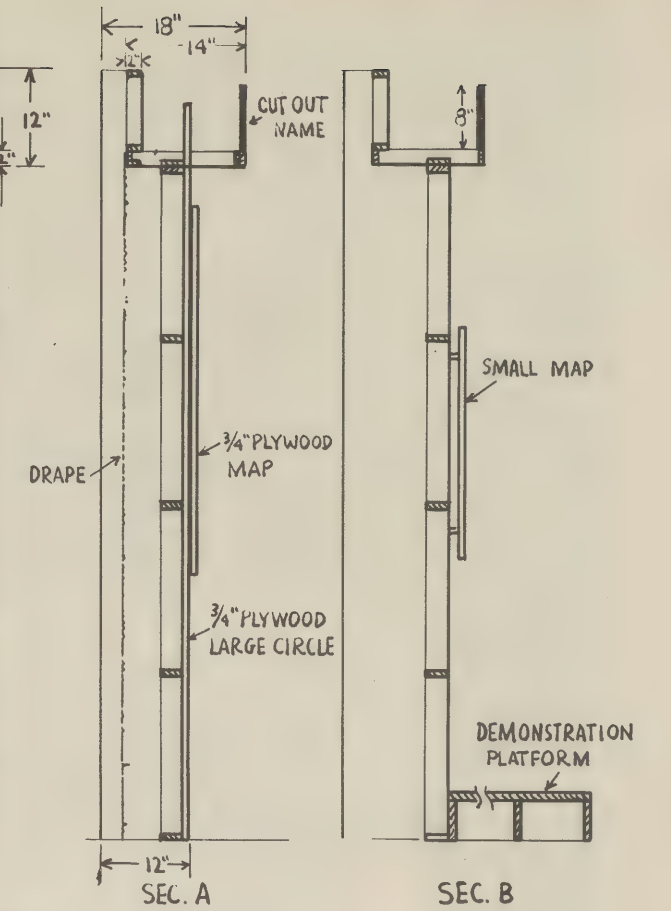
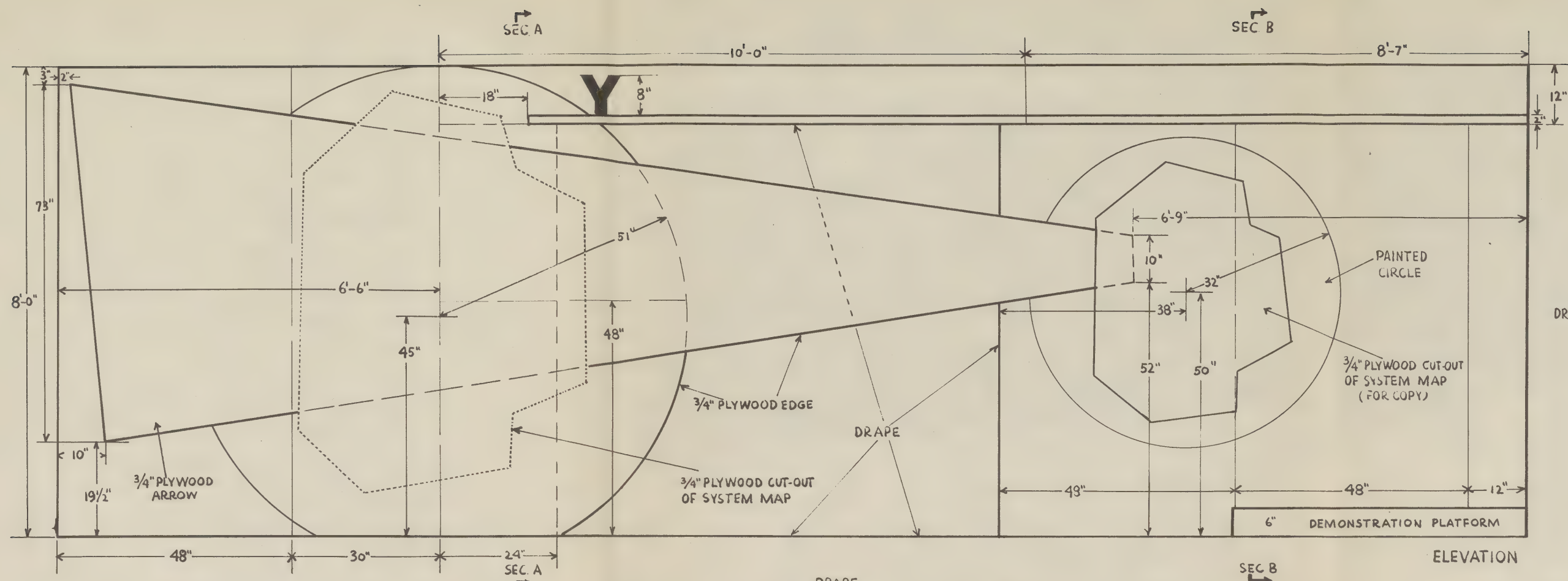
Front edge.—White.

Sides.—Dull red.

Drape.—Dark blue green.

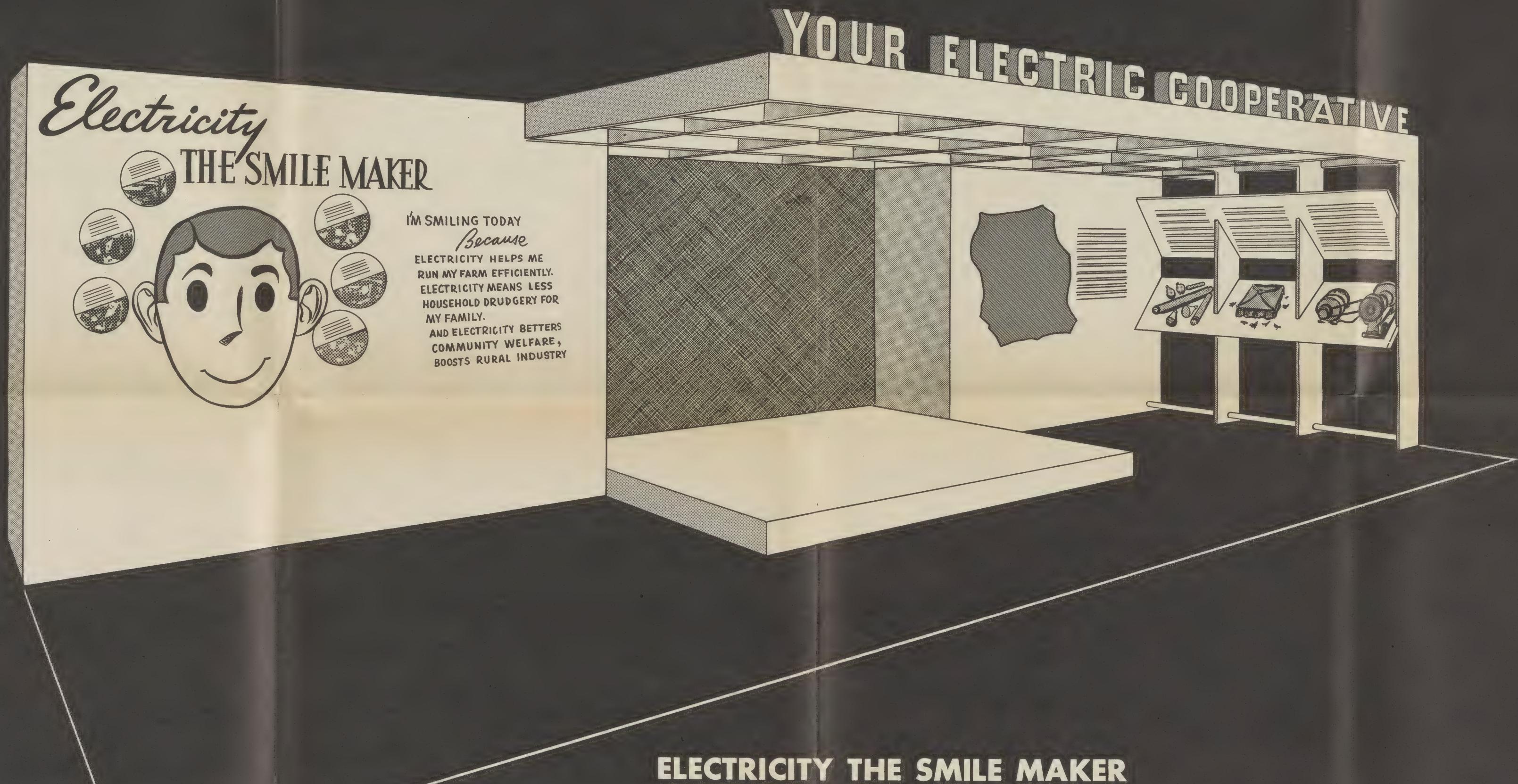


This display tells the story of how your co-op is run. Your members can take an active part in two ways. They can sign their names on the big map at the places where they live. They can also participate in quiz shows, demonstrations, etc., at the "mike."



NO. ②

SCALE 1/2" = 1'-0"



NO. 3

This display operates automatically. The face on the background changes from a frown to a smile every 30 seconds. Copy and photographs are on transparencies in the circles around the face. The bottom halves of the circles are photographs of improper use or pre-electrification uses of farm and home equipment. These halves do not change. The top halves illuminate when the face smiles, to show proper use of equipment.

The center section of the exhibit is devoted to quiz shows, demonstrations, etc. The right side of the exhibit talks about the co-op; what it has done, etc.

At the far right side of the exhibit are two angled panels, on which should be displayed an exhibit of young peoples' electrification projects.

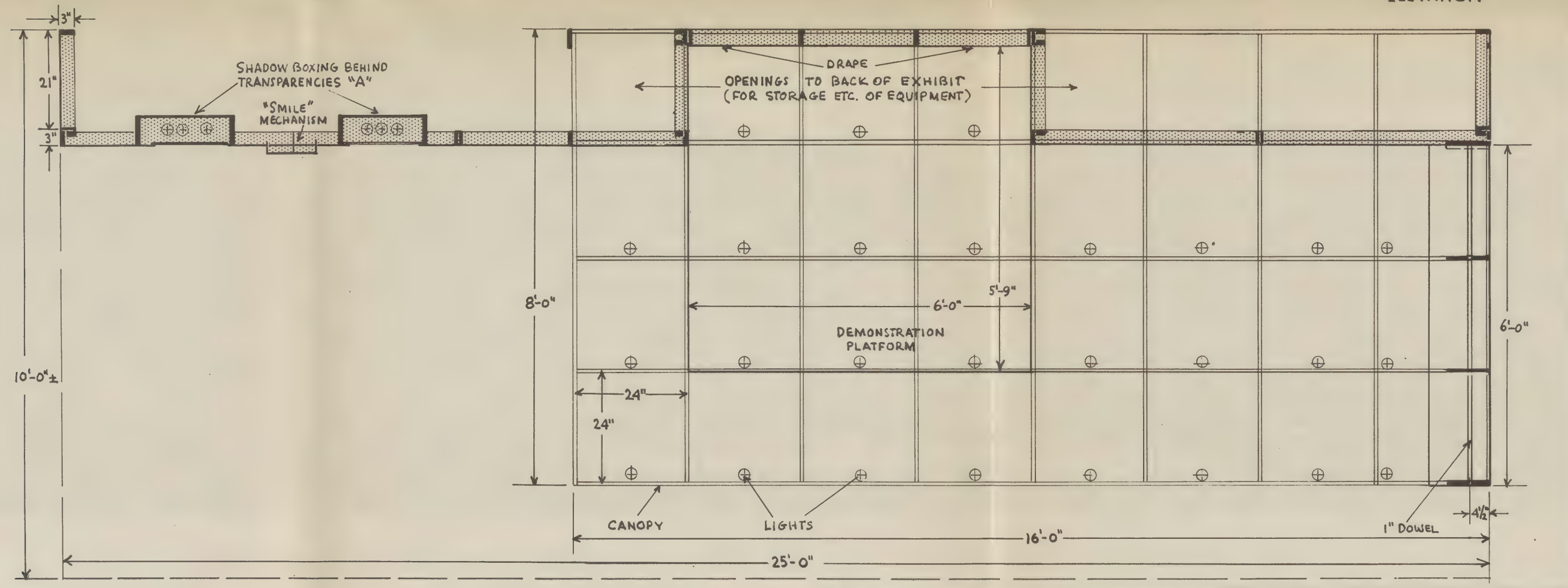
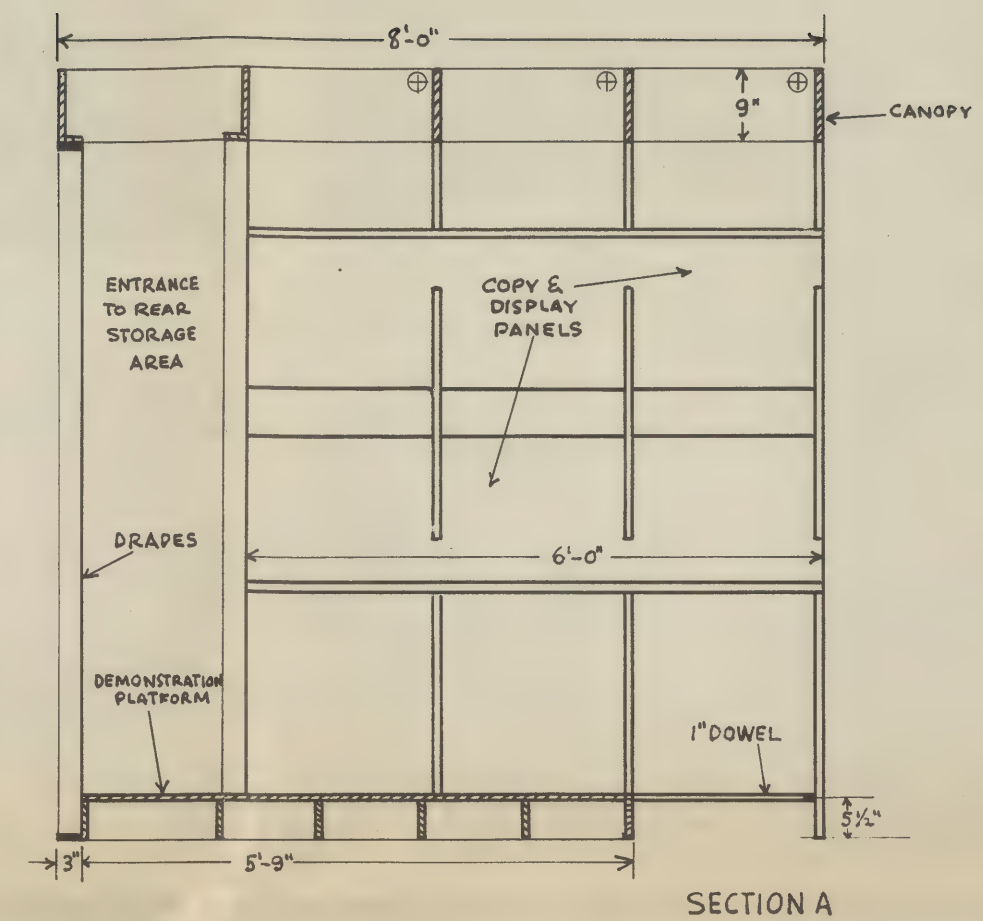
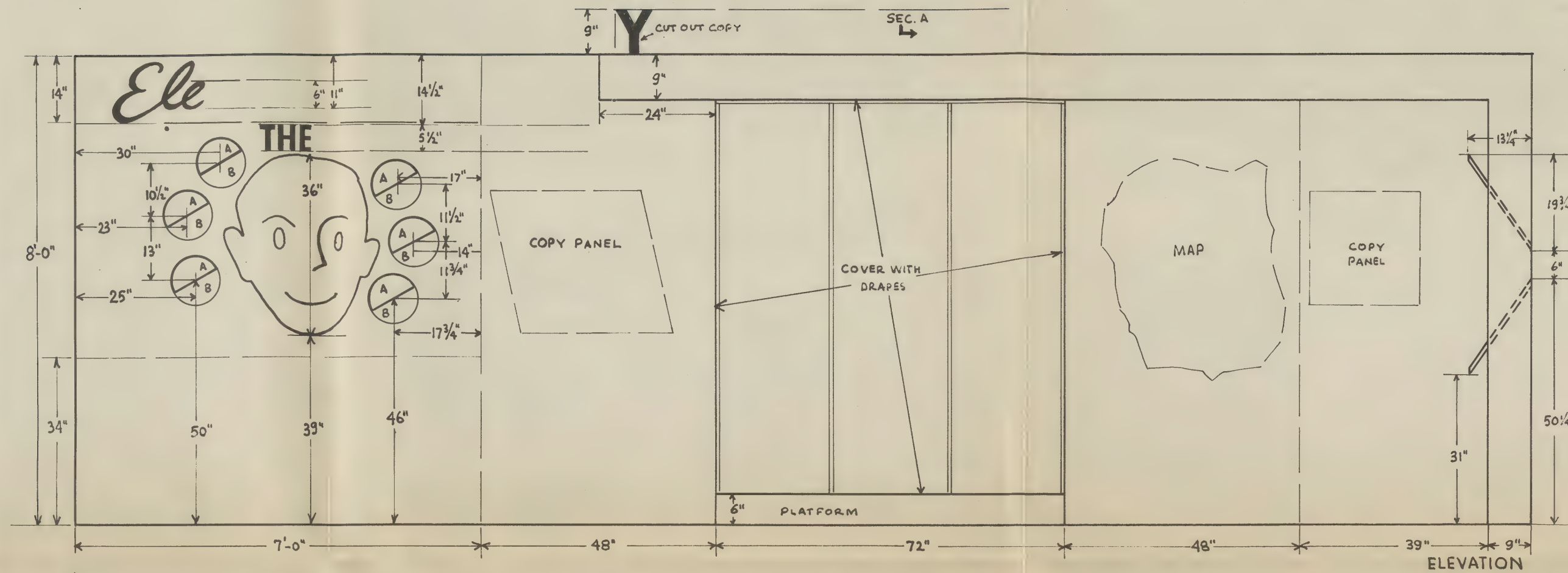
Color Scheme for This Exhibit:

Background for smiling man.—White.
Major copy.—Bright red.
Side copy.—Light green.

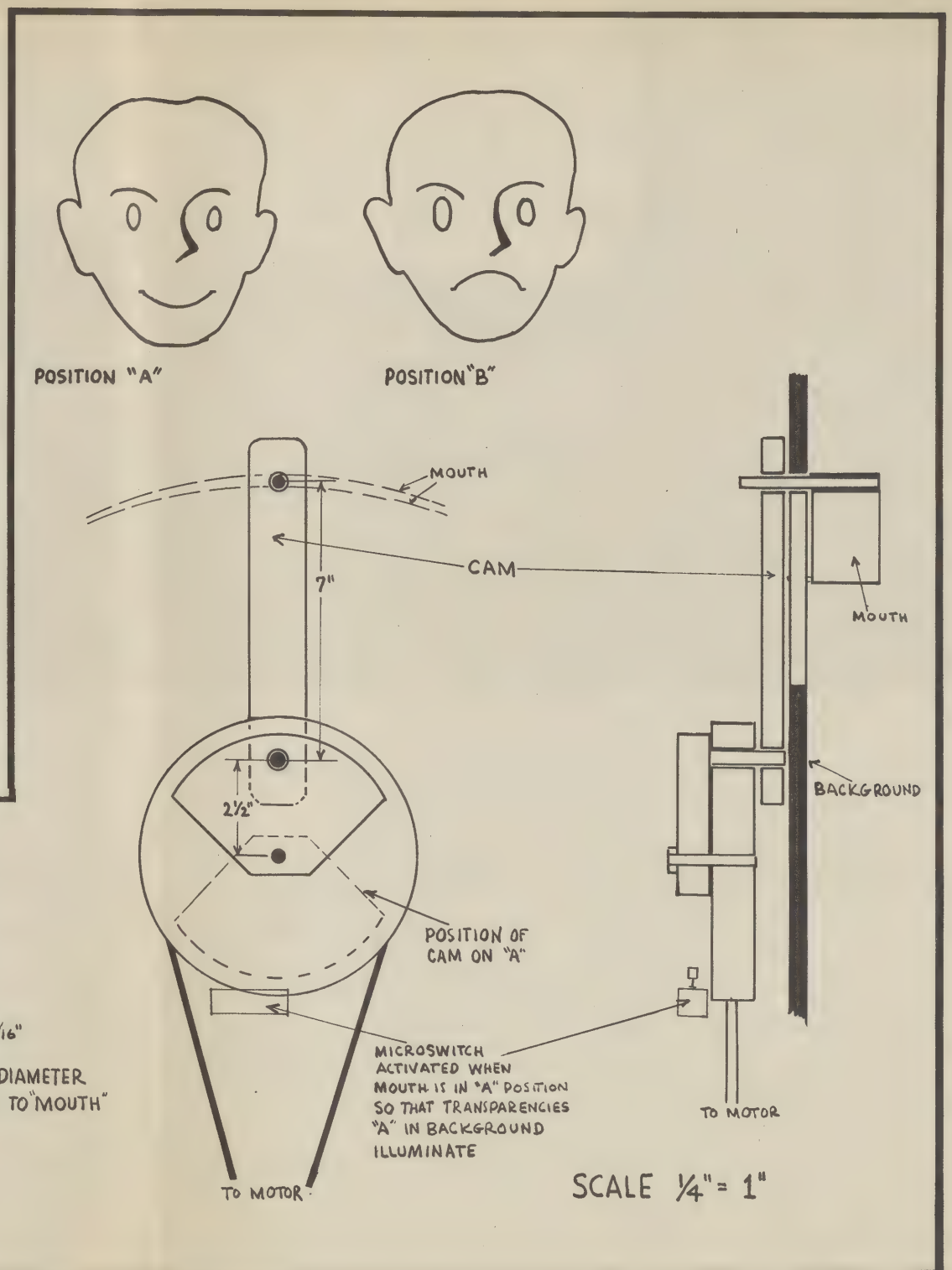
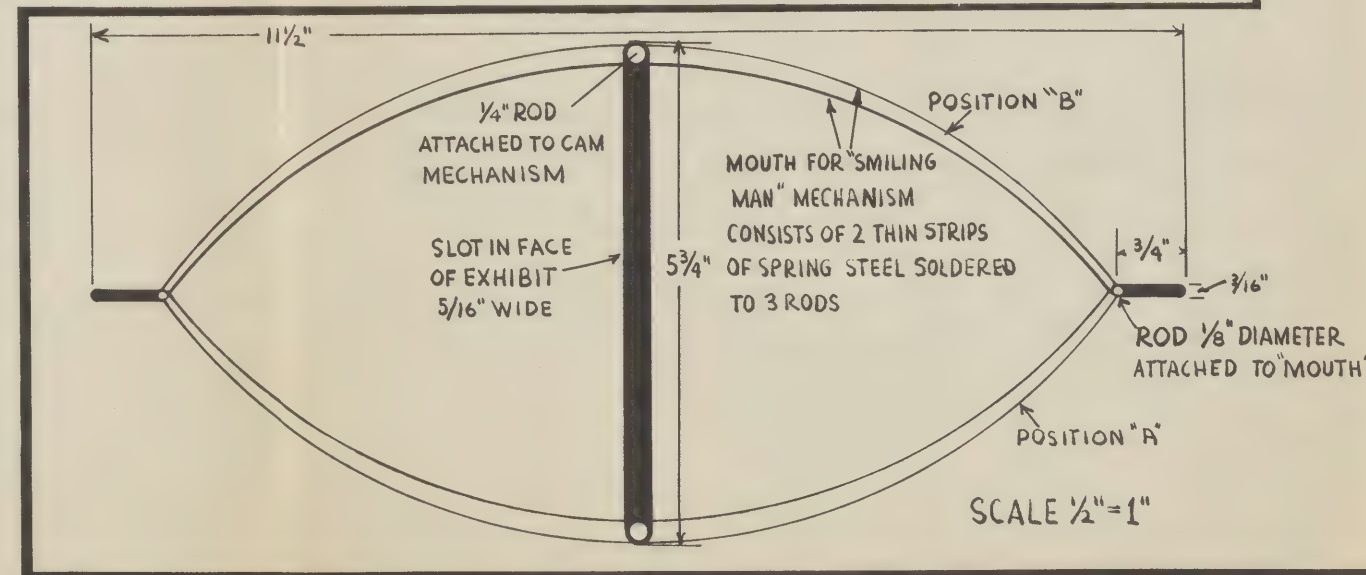
Canopy.—Light lemon yellow.
Cut-out name.—White on front.
Light green on sides.

Background (behind map).—White.
Map.—Light green.
Copy.—Light red.

Angled display panel.—Light green.
Copy.—Dark dull red.



SCALE $\frac{1}{2}" = 1'-0"$ NO. 3





THE METER GAME EXHIBIT

no. ④

By turning either of the two levers coming out from the edge of the meter, the spectator can see, one after the other, four treatments of any one of these subjects listed below. Of course, other subjects can be used:

1. Various household appliances and how much they cost per hour or per job to operate.
2. Same as above, but show farm equipment.
3. Show unsafe wiring practices—and tell how much they cost in waste, danger, fire, etc.
4. Show wasteful use of electricity—and tell how much it costs, not only to the individual consumer, but to the community.

Color Scheme for This Exhibit:

Meter panel:

- Background.—Lemon yellow.
- Copy around meter.—Bright red.
- Meter.—Blue gray and white.
- Copy on meter.—Medium blue green.
- Copy behind meter opening.—Bright red.

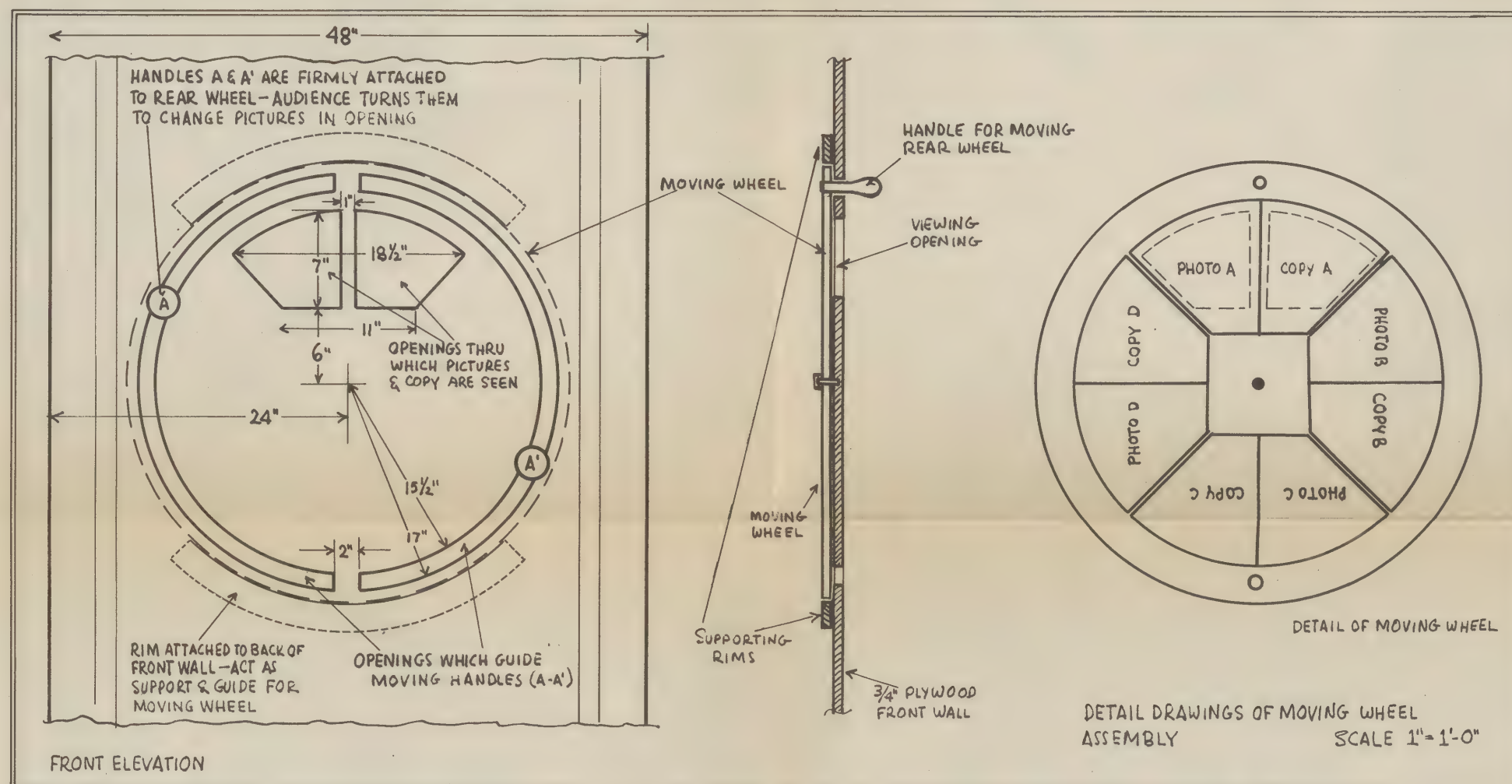
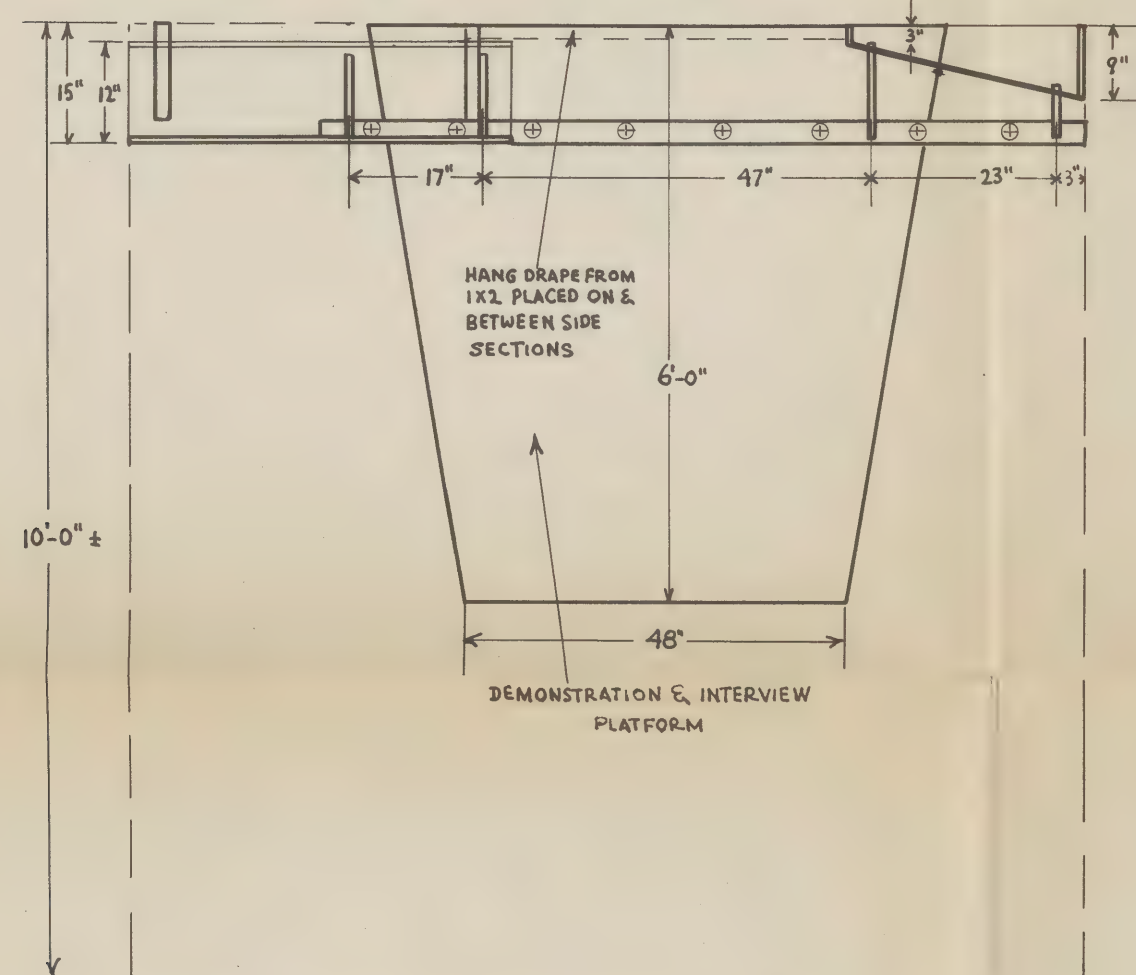
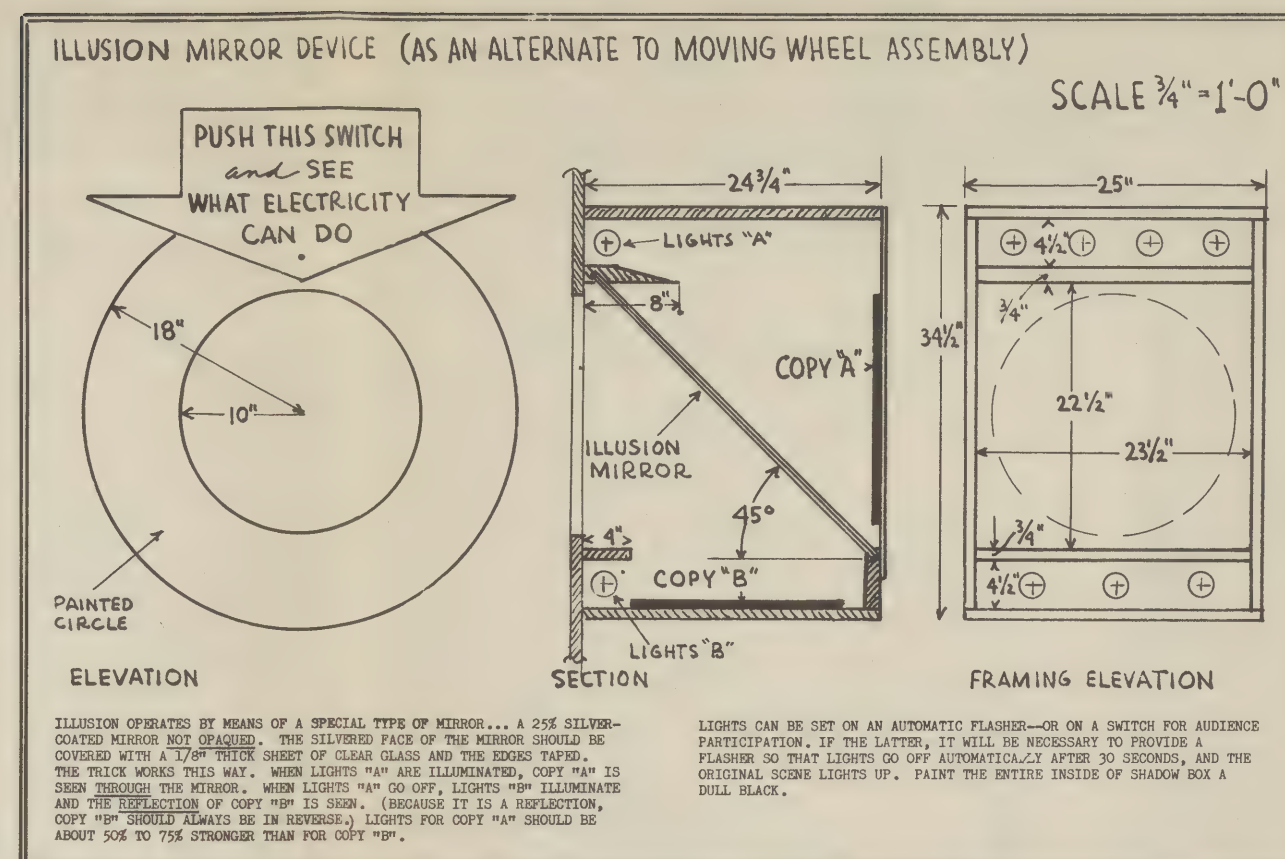
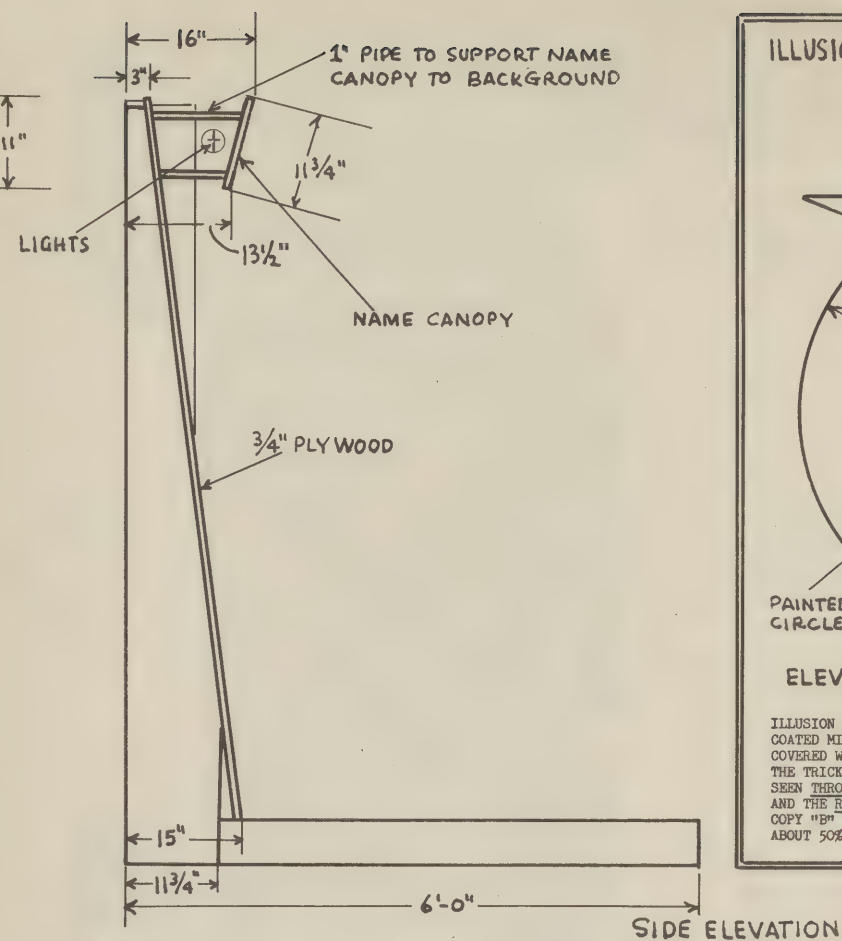
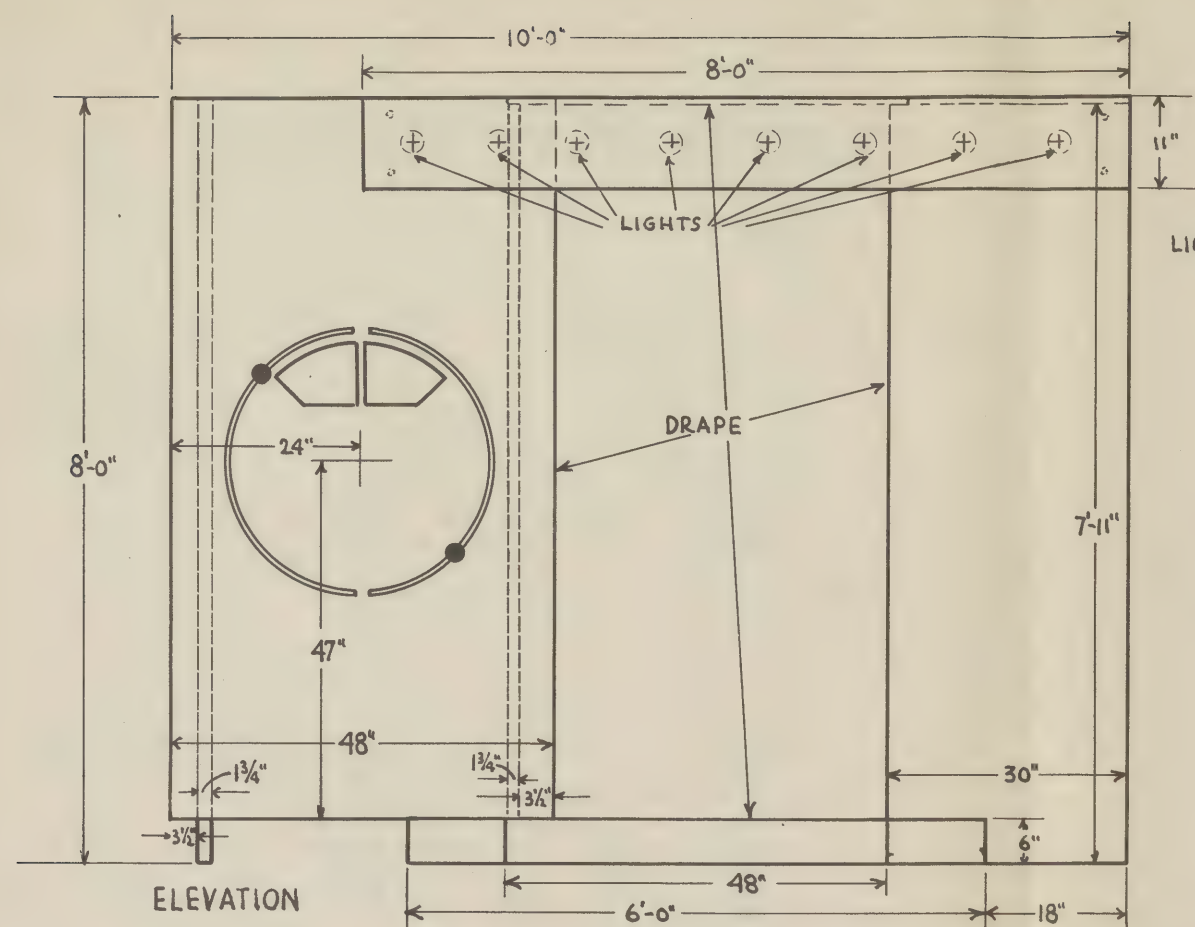
Drape.—Very dull red.

Copy panel:

- Background.—White.
- Copy.—Blue green.

Header:

- Background.—White.
- Name.—Bright red.
- Copy.—Light blue green.



PLAN
SCALE $\frac{1}{2}" = 1'-0"$ NO. **4**

THE SPINNING BOX

no. 5

To operate this exhibit, the on-looker simply turns the revolving box on the right. Copy and photographs can be glued to each of the four faces of the box. Subjects include various uses of electricity on the farm, in the home, and in the community; better health or better educational opportunities through the use of electricity.

Color Scheme for This Exhibit:

Large triangle:

Background.—White.
Copy.—Red.

Board carrying name:

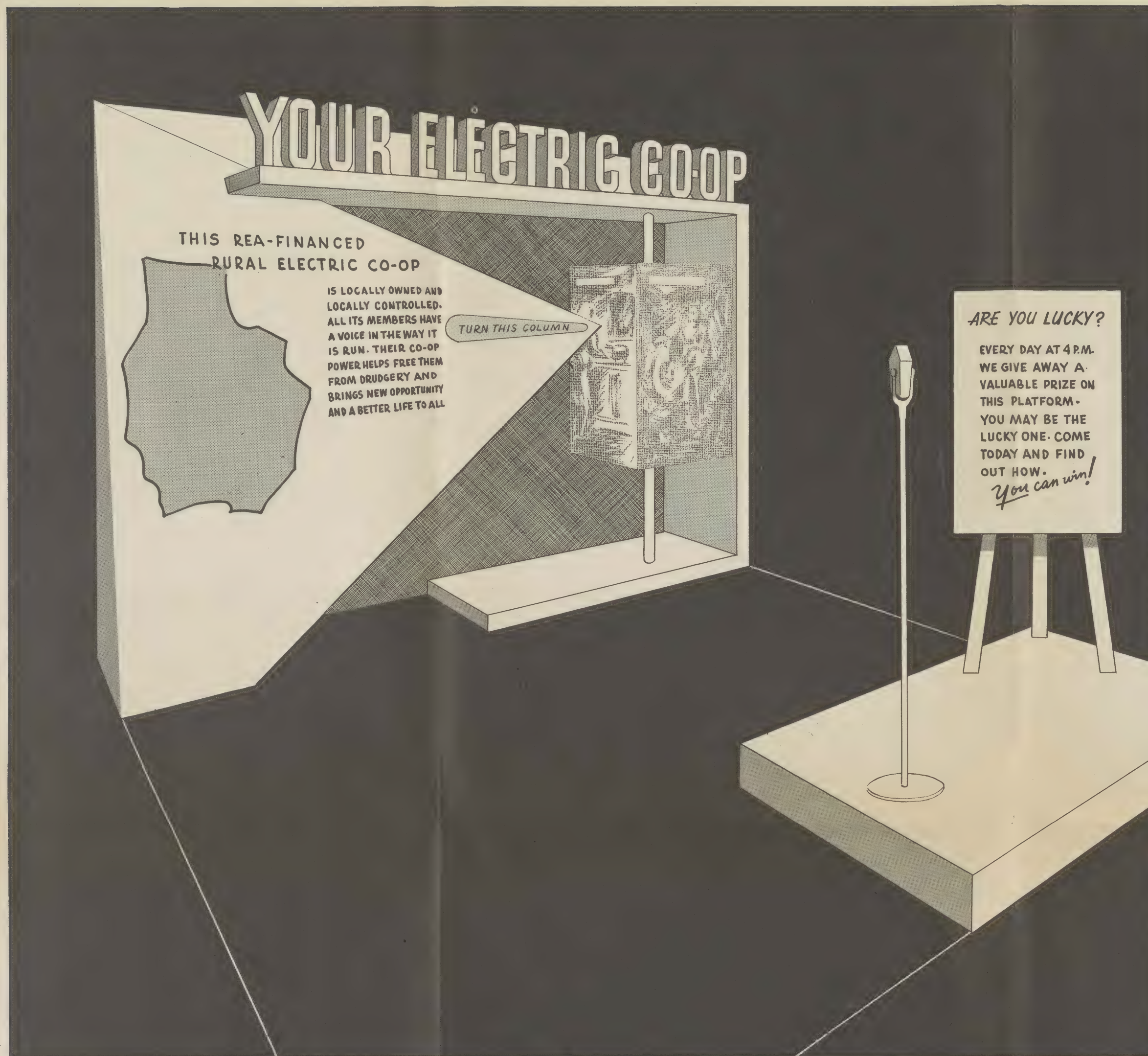
Front edge.—White.
Inside face.—Warm yellow.

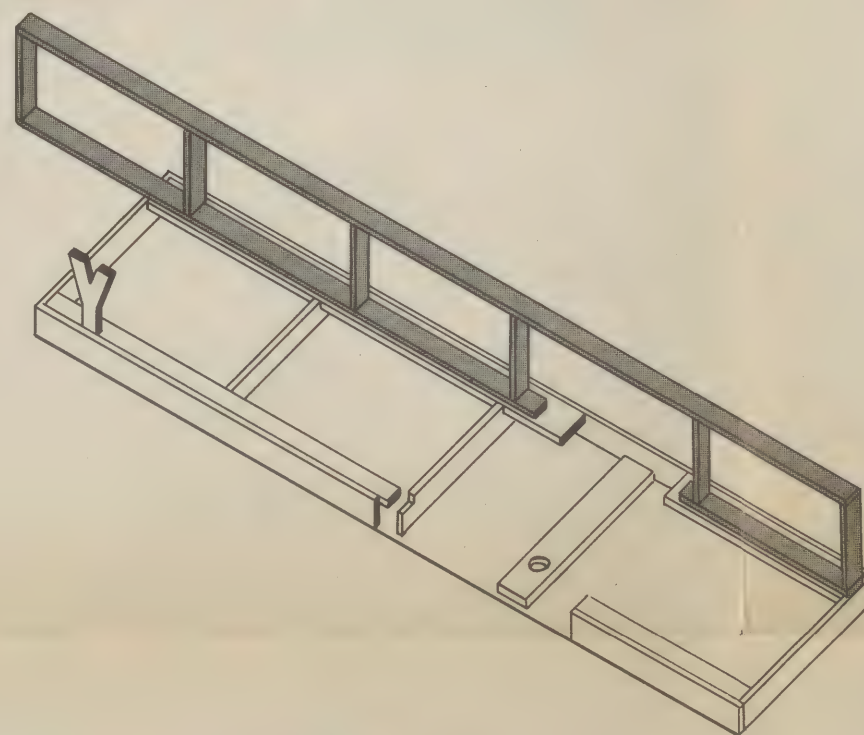
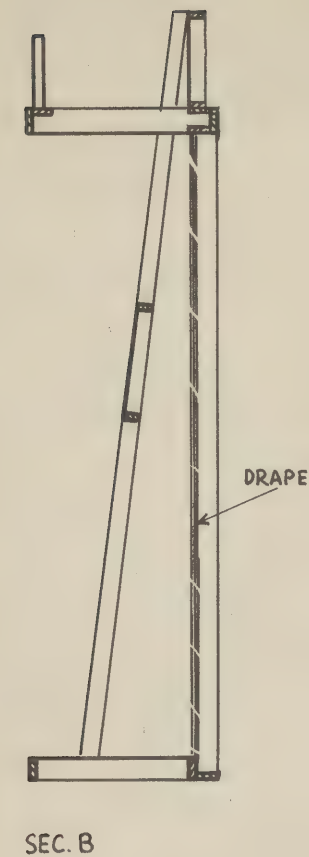
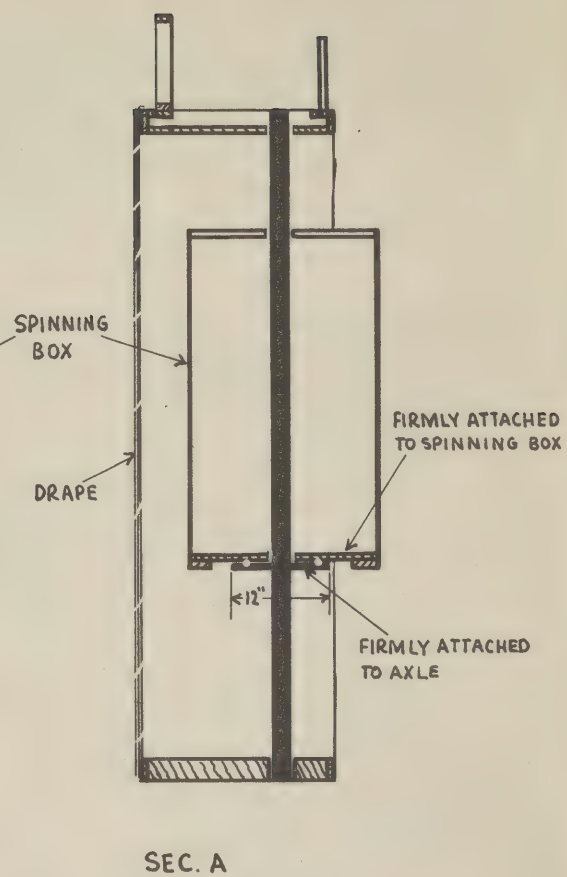
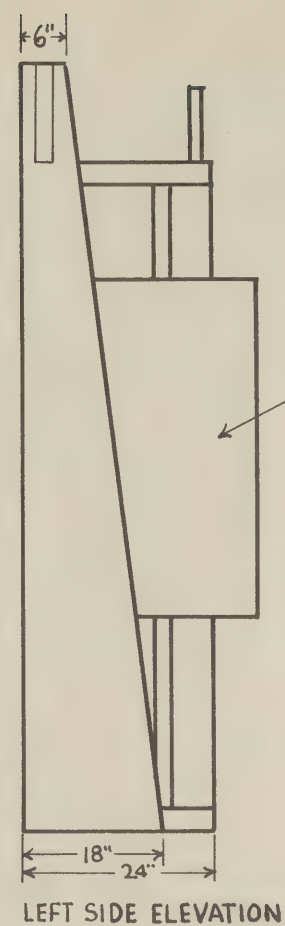
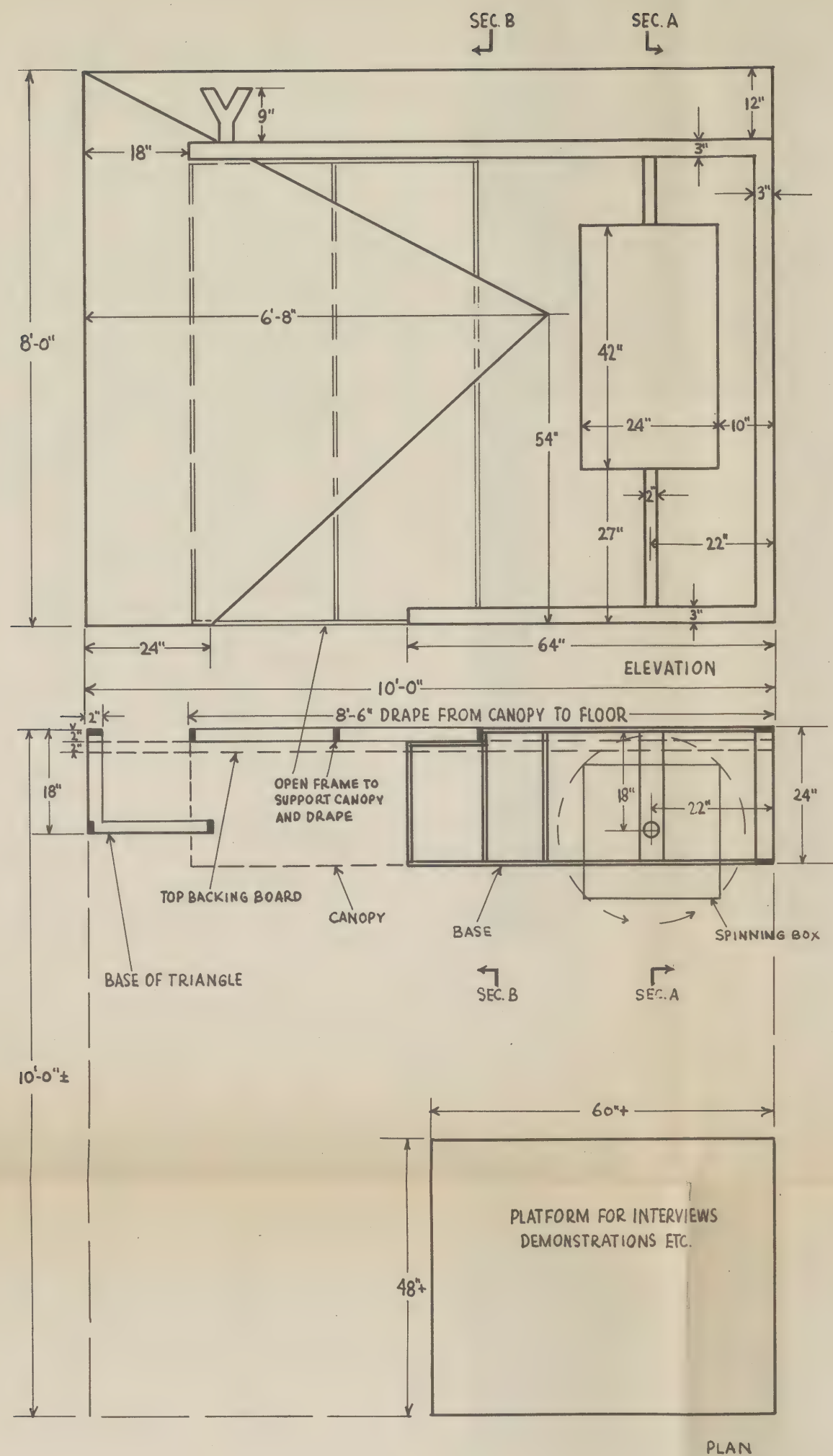
Name:

Face.—White.
Edge.—Red.

Drape.—Very dark green.

Easel card.—Light yellow.
Copy.—Dark red.





no. ⑤

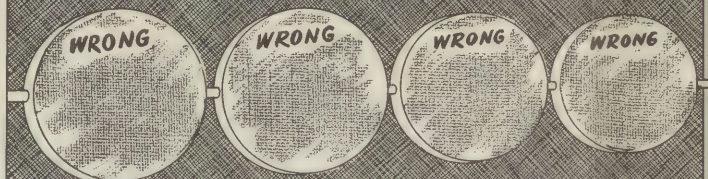
SCALE 1/2" = 1'-0"

THE PITCH-BALL GAME

no. 6

YOUR ELECTRIC COOPERATIVE
urges you to
"KNOCK OUT BAD WIRING"

YOUR ELECTRIC
CO-OP IS LOCALLY
OWNED & LOCALLY
MANAGED - WHAT
HELPS YOU HELPS
YOUR CO-OP...



ADEQUATE WIRING,
PROPERLY INSPEC-
TED, IS A MUST
FOR EFFICIENT
ELECTRIC SERVICE.
BRING YOUR WIRING
UP TO DATE...

FREE! TRY THIS
PITCH-BALL GAME.

Color Scheme for This Exhibit:

Header:

Background.—Bright yellow.
Name.—Dark red.
Copy.—Bright red.

Side panels:

Background.—Bright red.
Copy.—White.

Arrow:

Background.—Dark red.
Copy.—Light yellow (do both sides).

Trough to catch balls.—Dark blue gray.

Drape behind target.—Dark blue.

Targets.—White.

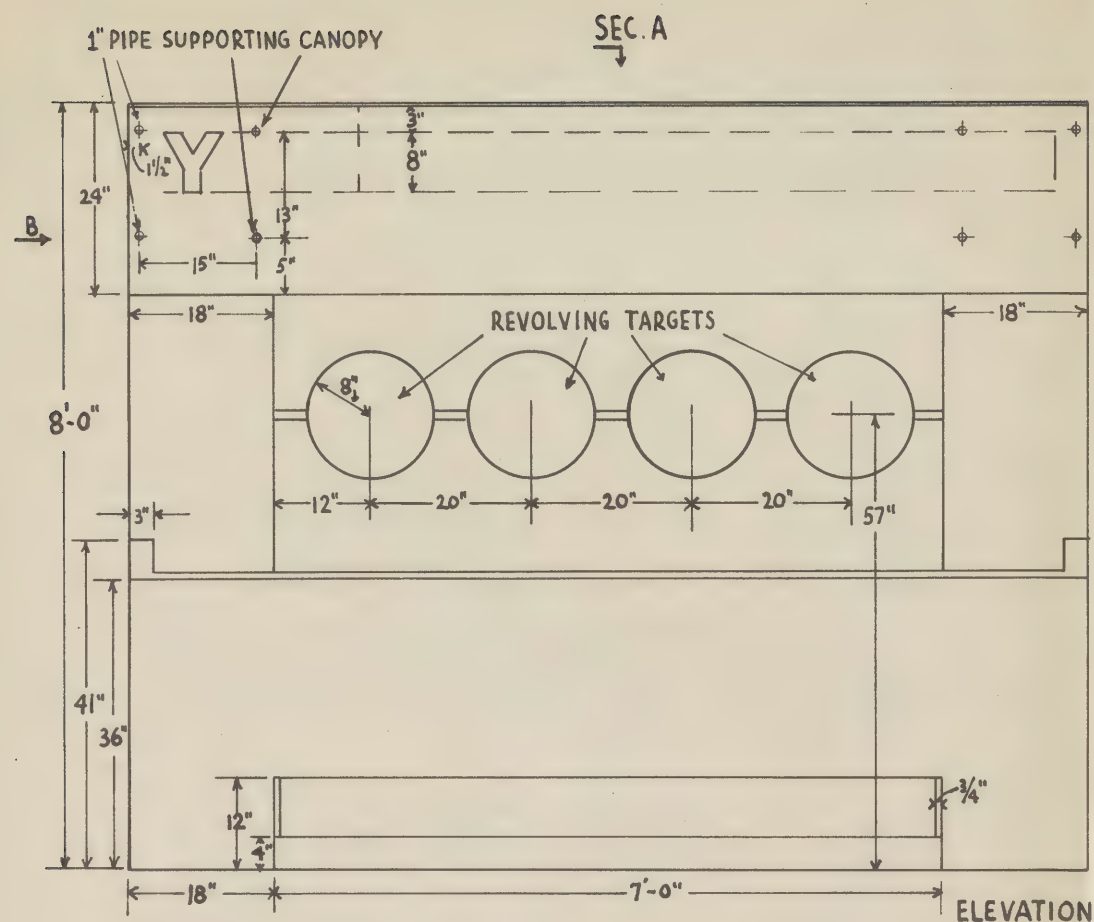
Copy.—Bright red.

Front tray for balls:

Top.—Bright yellow.
Supports and base.—Dark blue.

Audience takes part in this 10' display by throwing balls (laid in the front tray) at the circles suspended between the two walls of the exhibit. These circles show incorrect use before they are hit. When hit, they revolve and stop to show the correct use. The balls fall down into slot at front of display, and attendant returns them to tray in front. Then he resets circles to "incorrect" position. In addition to the wiring copy shown, two variations of copy are also included below. Of course, you will think of others.

1. Safe power use.
2. Power shortage.

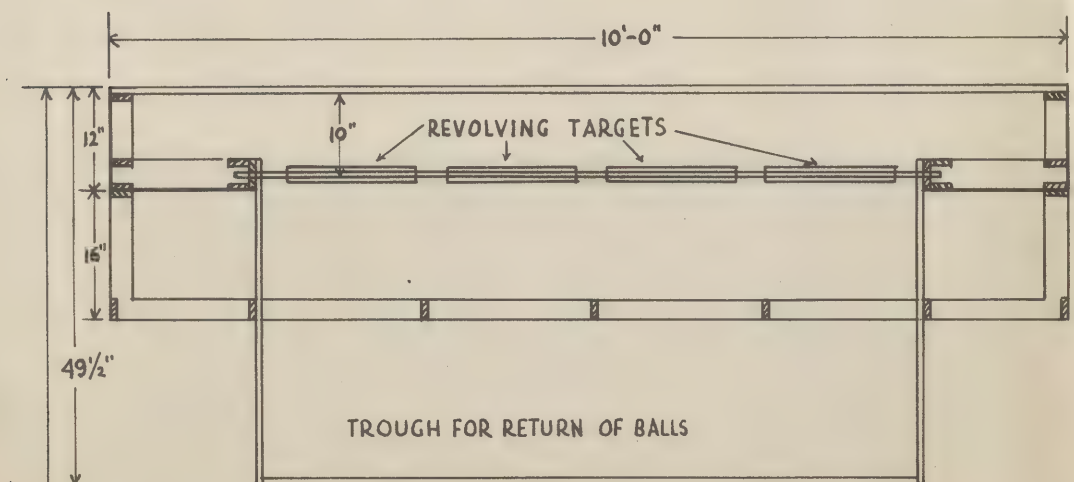
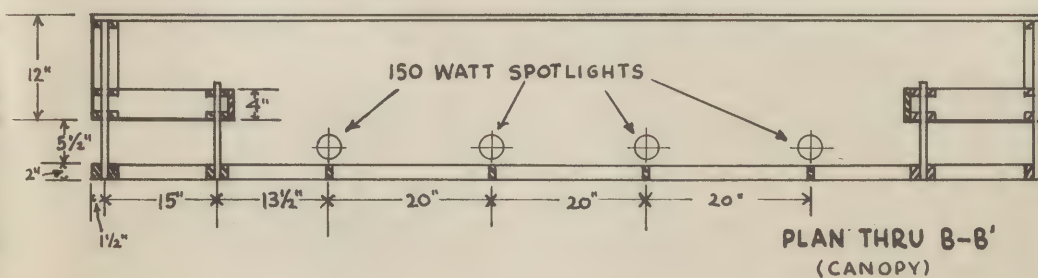
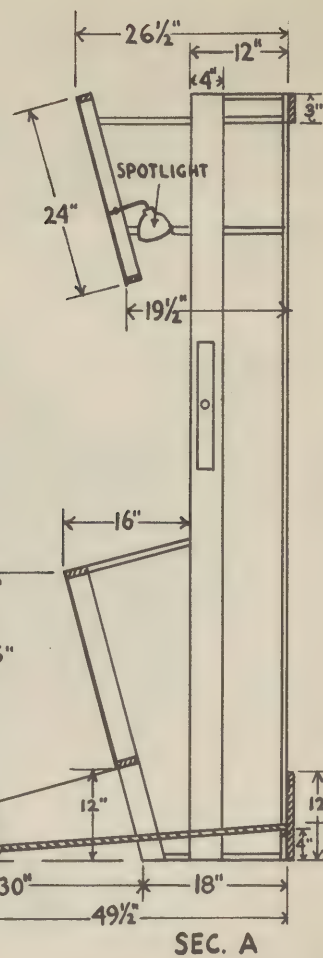


B'

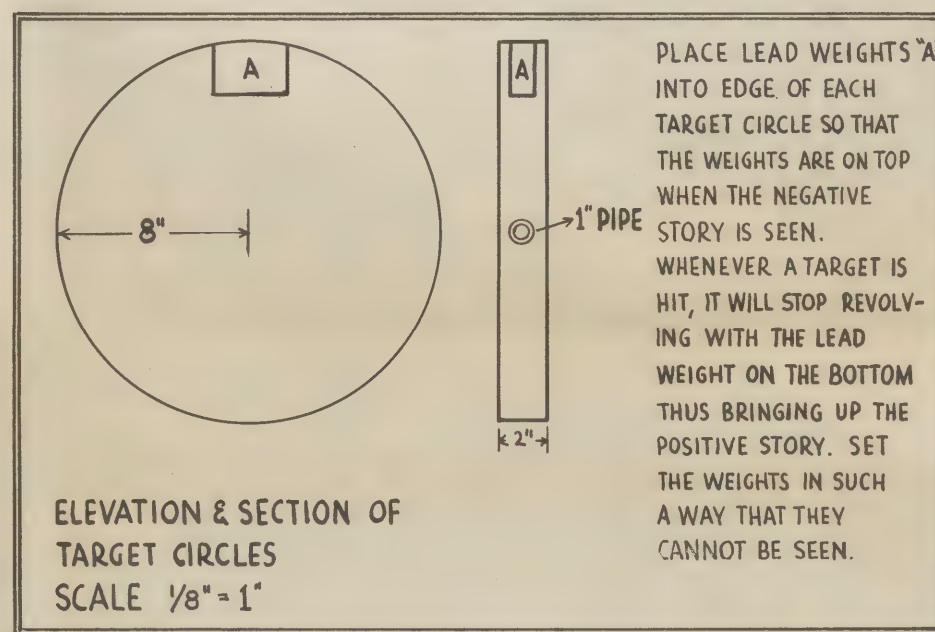
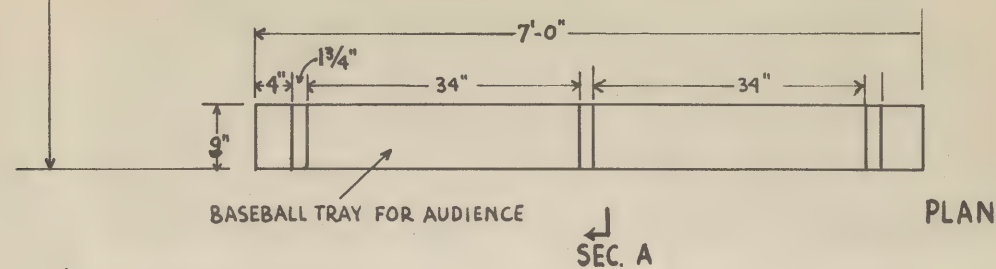
BASEBALL TRAY FOR AUDIENCE



TROUGH FOR RETURN OF BALLS

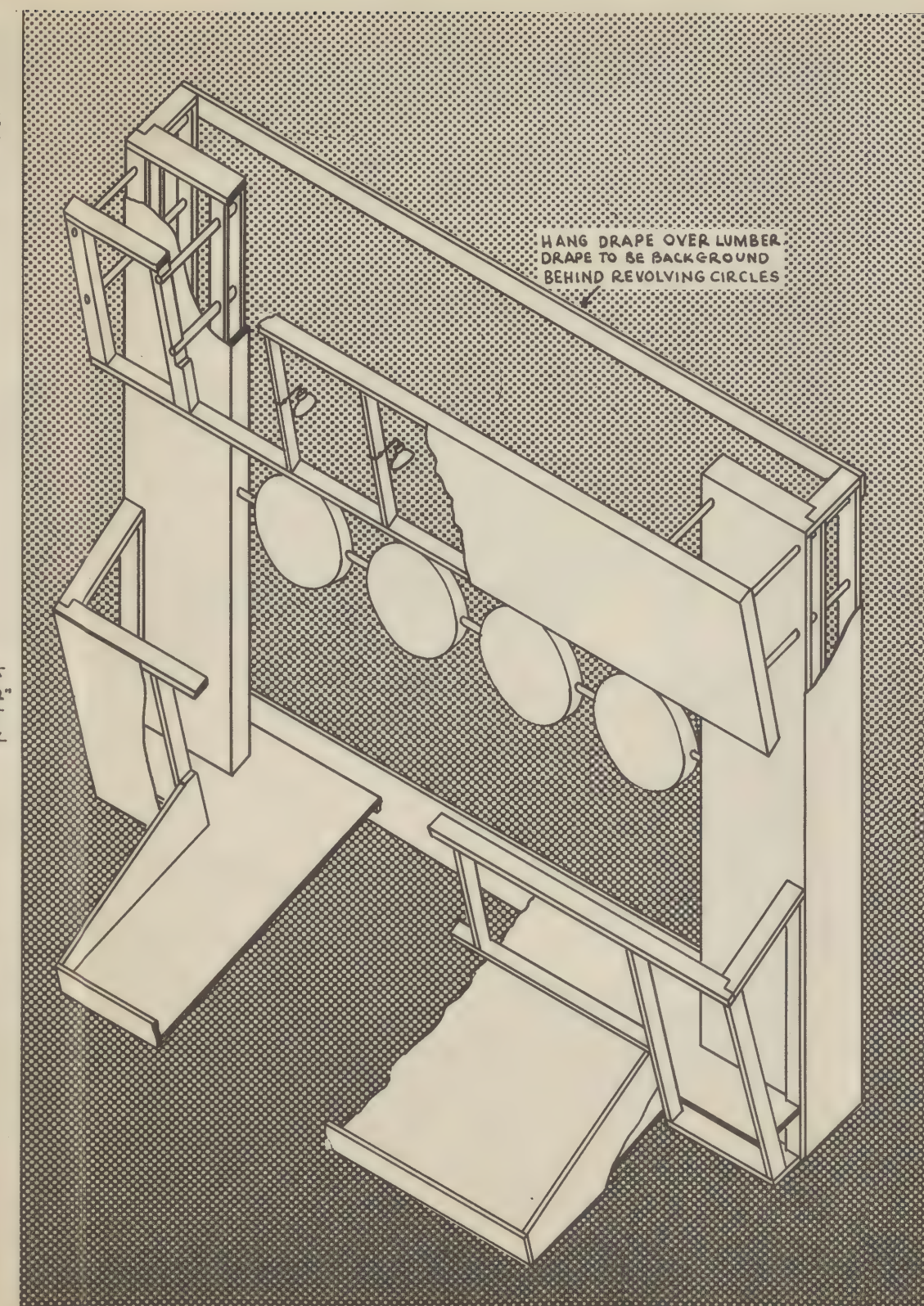


10'-0"

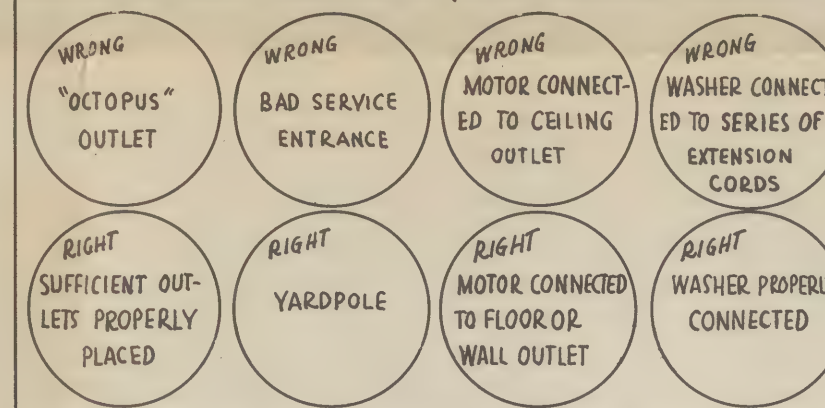


SCALE 1/2" = 1'-0"

NO. 6

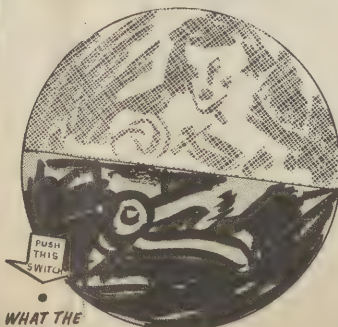


SUBJECT MATTER FOR TARGET CIRCLES (PHOTOS OR CARTOONS CAN BE USED)



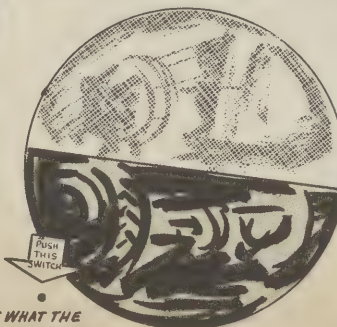
ELECTRICITY-YOUR STRONGEST SERVANT YOUR ELECTRIC COOPERATIVE

POWER PUMPS YOUR WATER,
AND PUTS IT WHERE STOCK
AND POULTRY NEED IT.



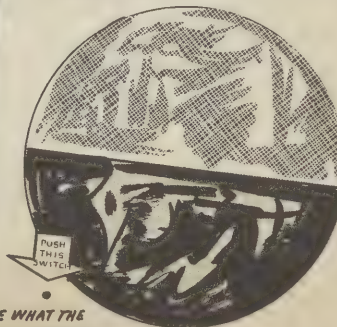
SEE WHAT THE
TURN OF A SWITCH
CAN DO!

POWER MEANS COMFORT AND
BETTER LIVING. KILOWATTS
MAKE HOUSEWORK EASIER.



SEE WHAT THE
TURN OF A SWITCH
CAN DO!

ELECTRICITY MAKES YOUR
COMMUNITY A BETTER PLACE TO LIVE
IN, CREATES JOBS, HELPS INDUSTRY.



SEE WHAT THE
TURN OF A SWITCH
CAN DO!

*Today & Every Day
at 2-4 and 6 p.m.*

ELECTRIC Quiz PROGRAM

HEAR WHAT YOUR
NEIGHBORS
THINK OF ELECTRICITY
Valuable Prizes
BRING THE FAMILY—
REMEMBER THE TIME:
2 -- 4 -- and 6 p.m.
Today & Every Day!

NO. 7

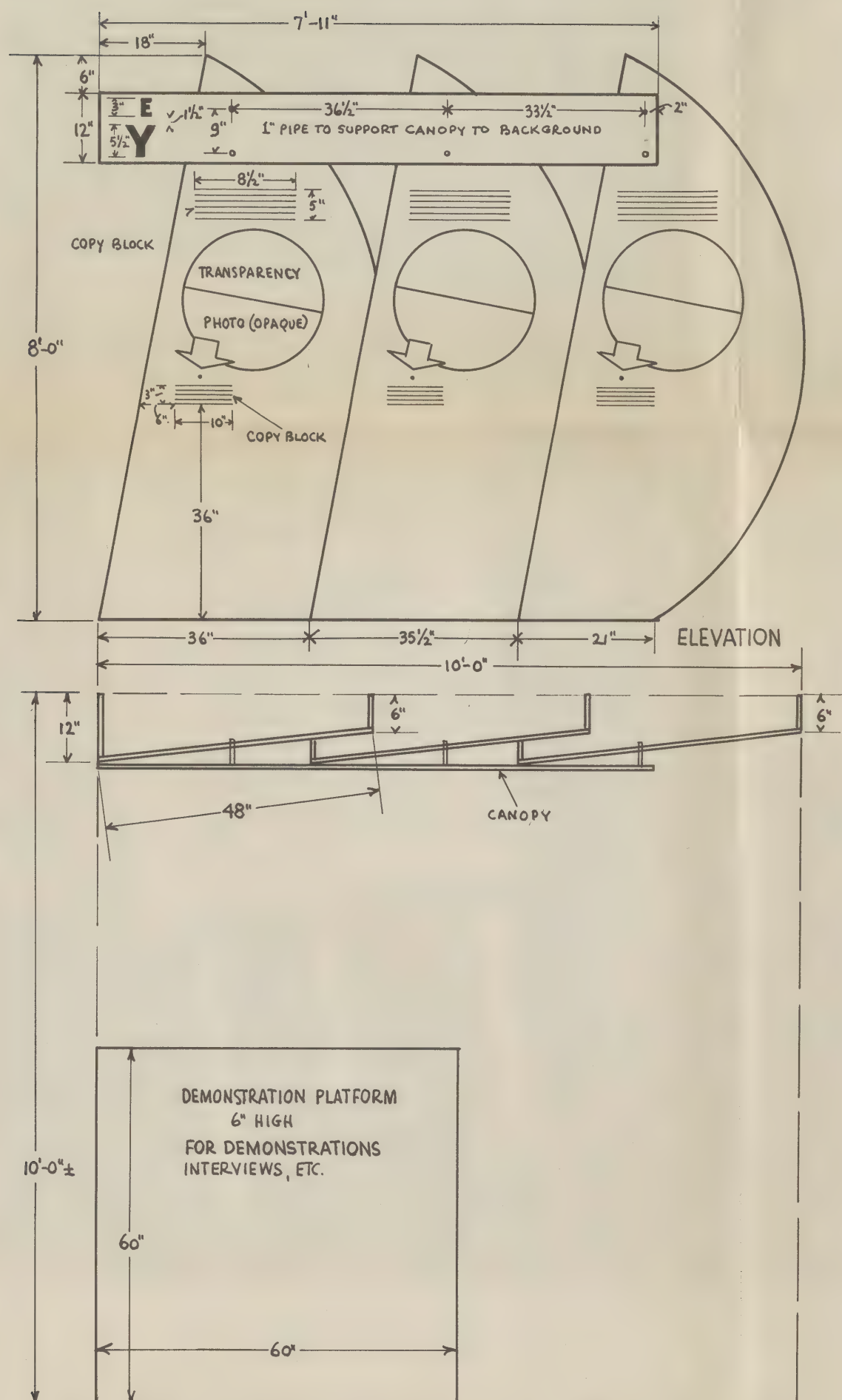
THROW THE SWITCH EXHIBIT

In this display the onlooker throws a switch to see the changes made possible by electricity. Beside the three subjects shown on the sketch, you can also contrast safe and unsafe uses of electricity; or wasteful and efficient uses.

Color Scheme for This Exhibit:

Three background panels:
Background.—White.
Top copy.—Blue green.
Bottom copy.—Light red.
Arrow.—Light red.

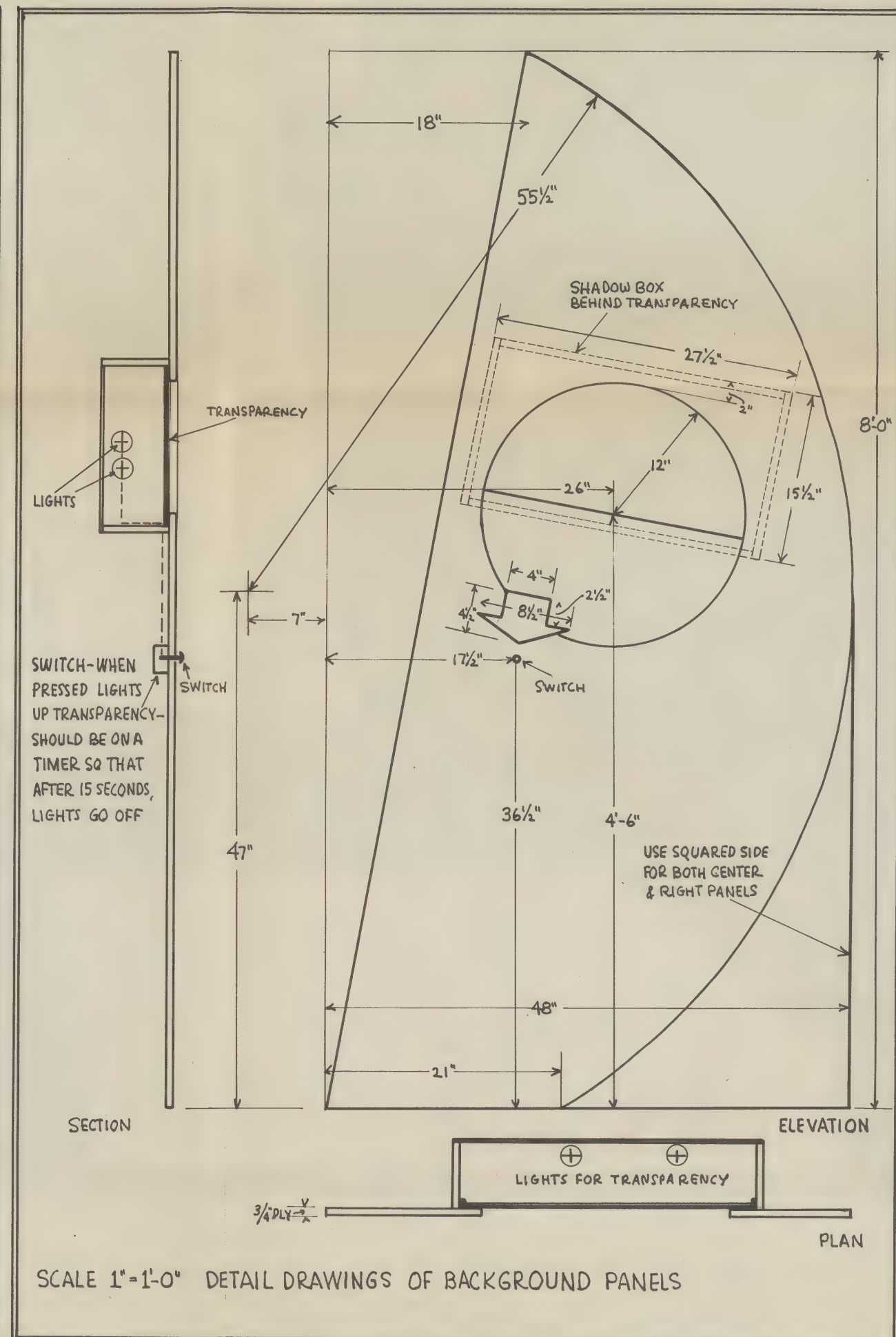
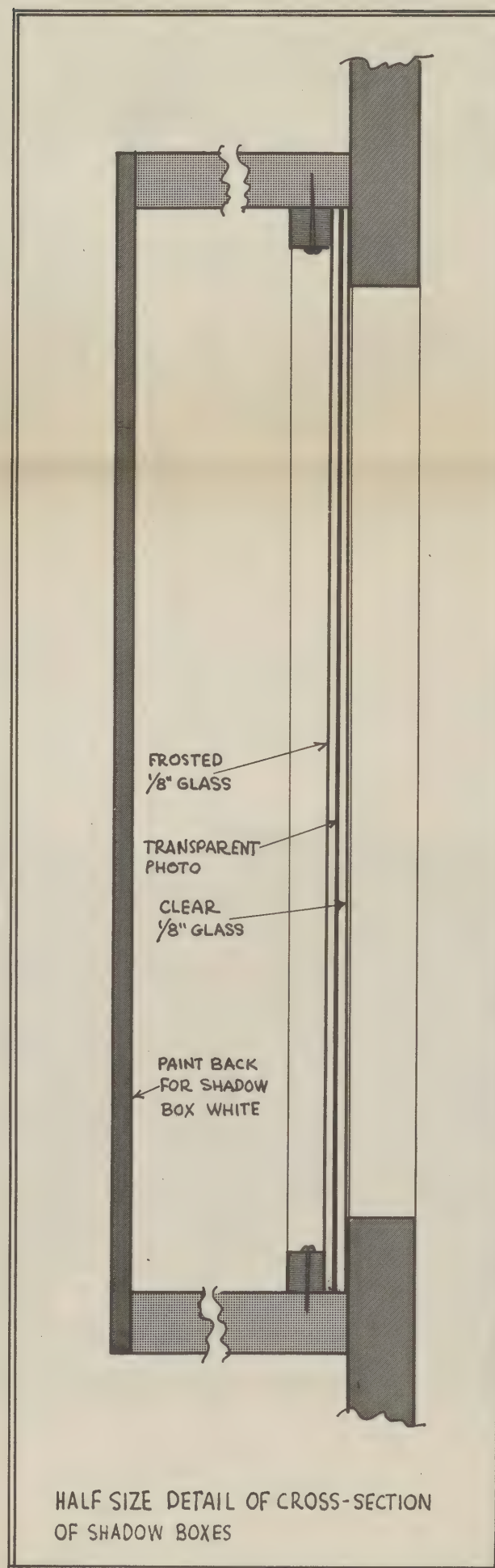
Header.—Yellow.
Copy.—Bright red.
Easel card:
Background.—Light blue in white square.
Copy.—Dark blue.

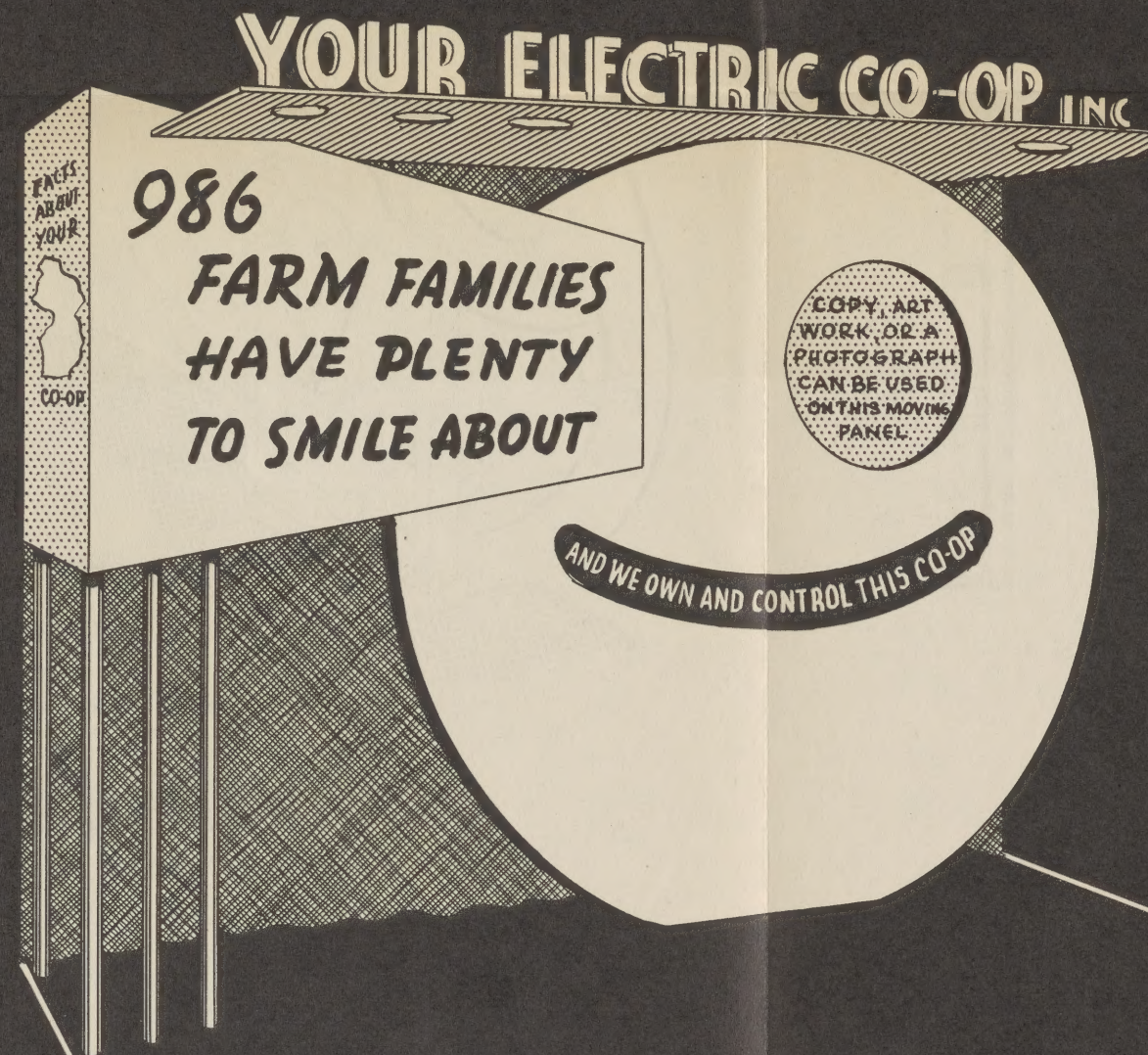


SCALE 1/2" = 1'-0"

NO. 7

PLAN





**In This Exhibit, Copy and Illustrations Constantly Change
Behind an Opening in the Background**

*This exhibit adapts itself readily to presenting the story of what
your electric cooperative means:*

1. To the members in better living, increased opportunities, and a more stable income.
2. To the entire community in stabilizing the economy and raising the standards of living for every member of the community.

Copy suggestions for member story:

Modern home conveniences.
Less farm drudgery.
Farm water systems.
Low-cost production methods.
Cooperative ownership.
Electric service for all.

Copy suggestion for community story:

Prosperous farms.
Job opportunities.
Better schools.
Better health facilities.
More business.
Community services.

Color Scheme for This Exhibit:

Background circle.—Lemon yellow (light).

Background for copy on revolving circle.—Deep red.
Copy.—White.

Truncated wedge (to left of circle).—Turquoise blue.
Copy.—White and lemon yellow.

Four supporting rods.—Turquoise blue.

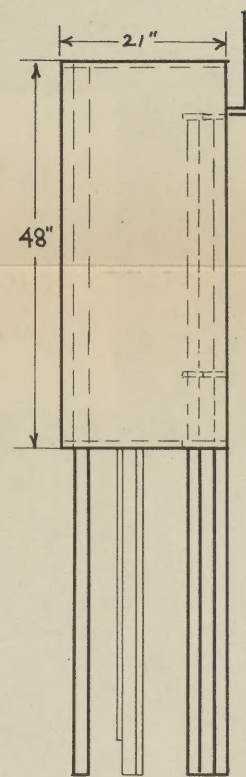
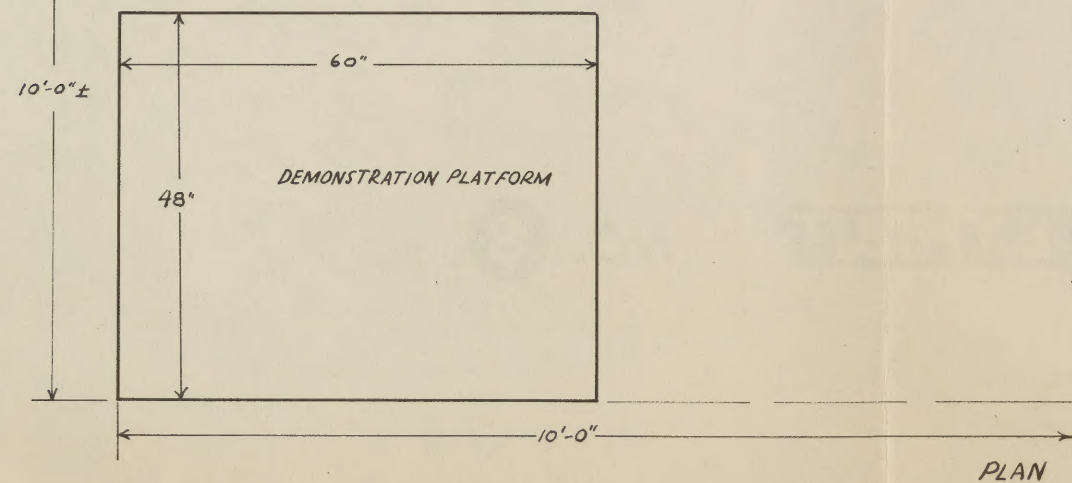
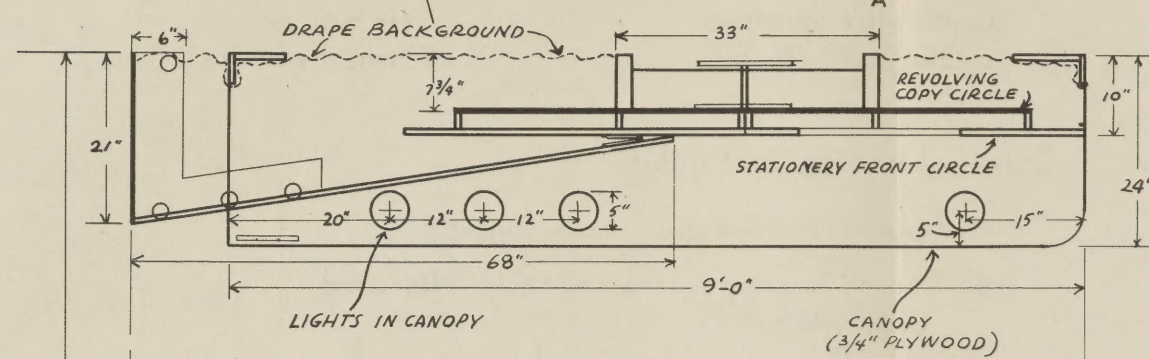
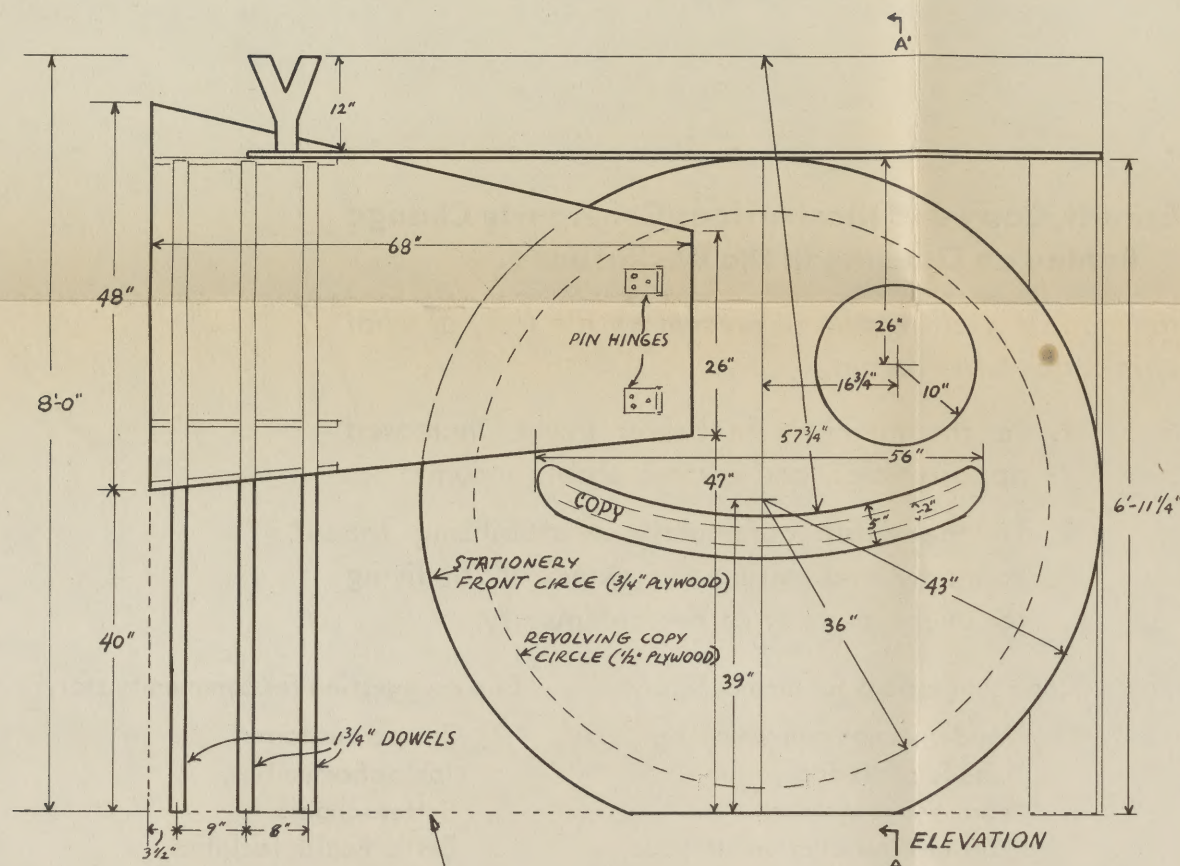
Canopy.—Turquoise blue.

Cut-out name.—White with yellow edges.

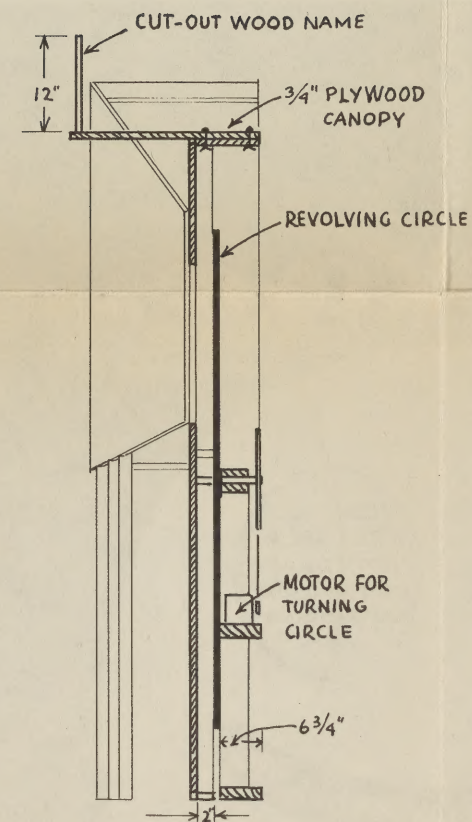
Drape background.—Medium gray.

THE MOVING EYE EXHIBIT

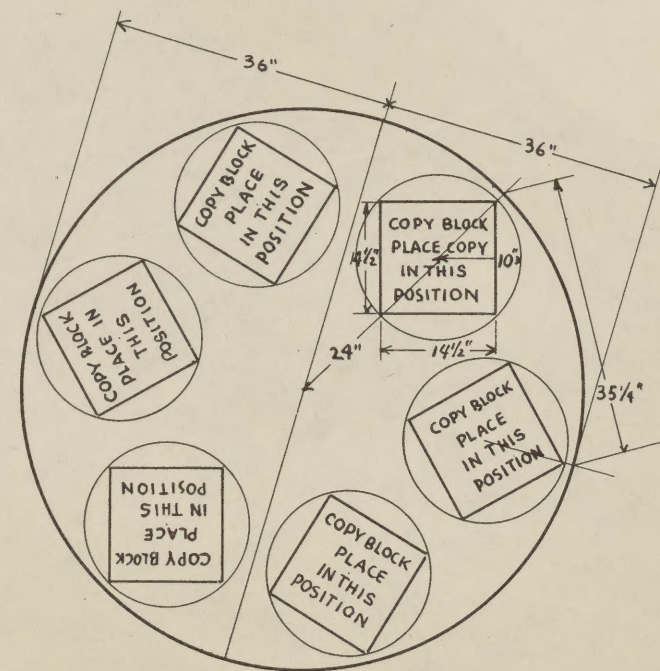
NO. 8



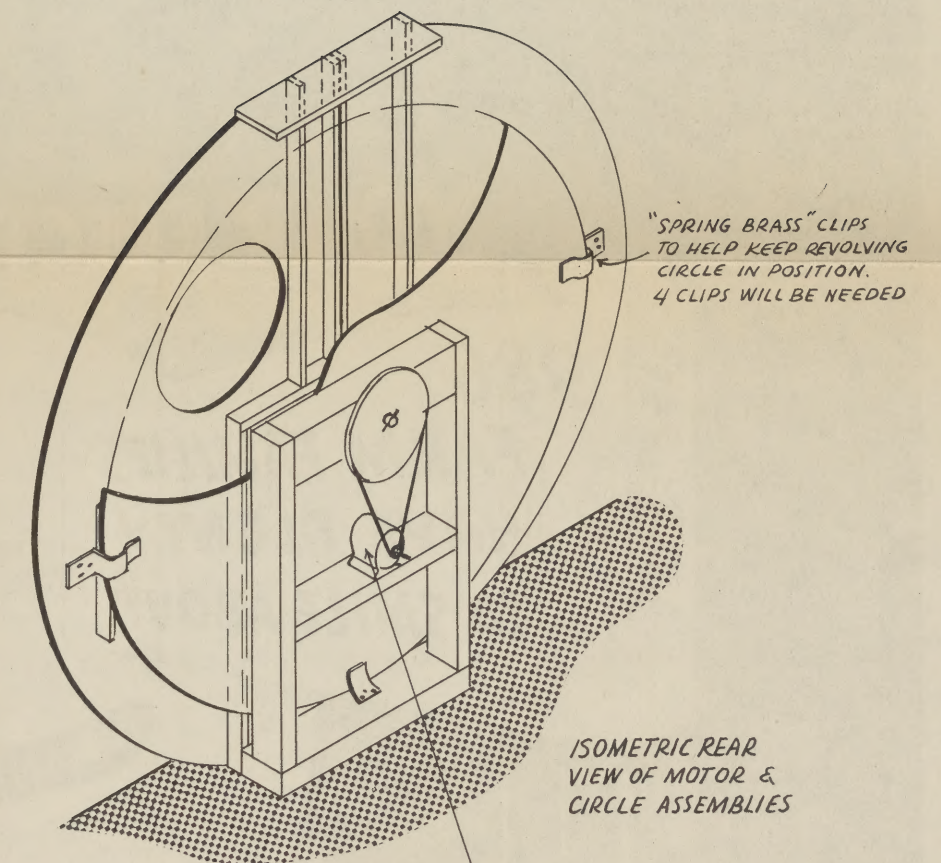
LEFT SIDE VIEW



SEC. A-A'

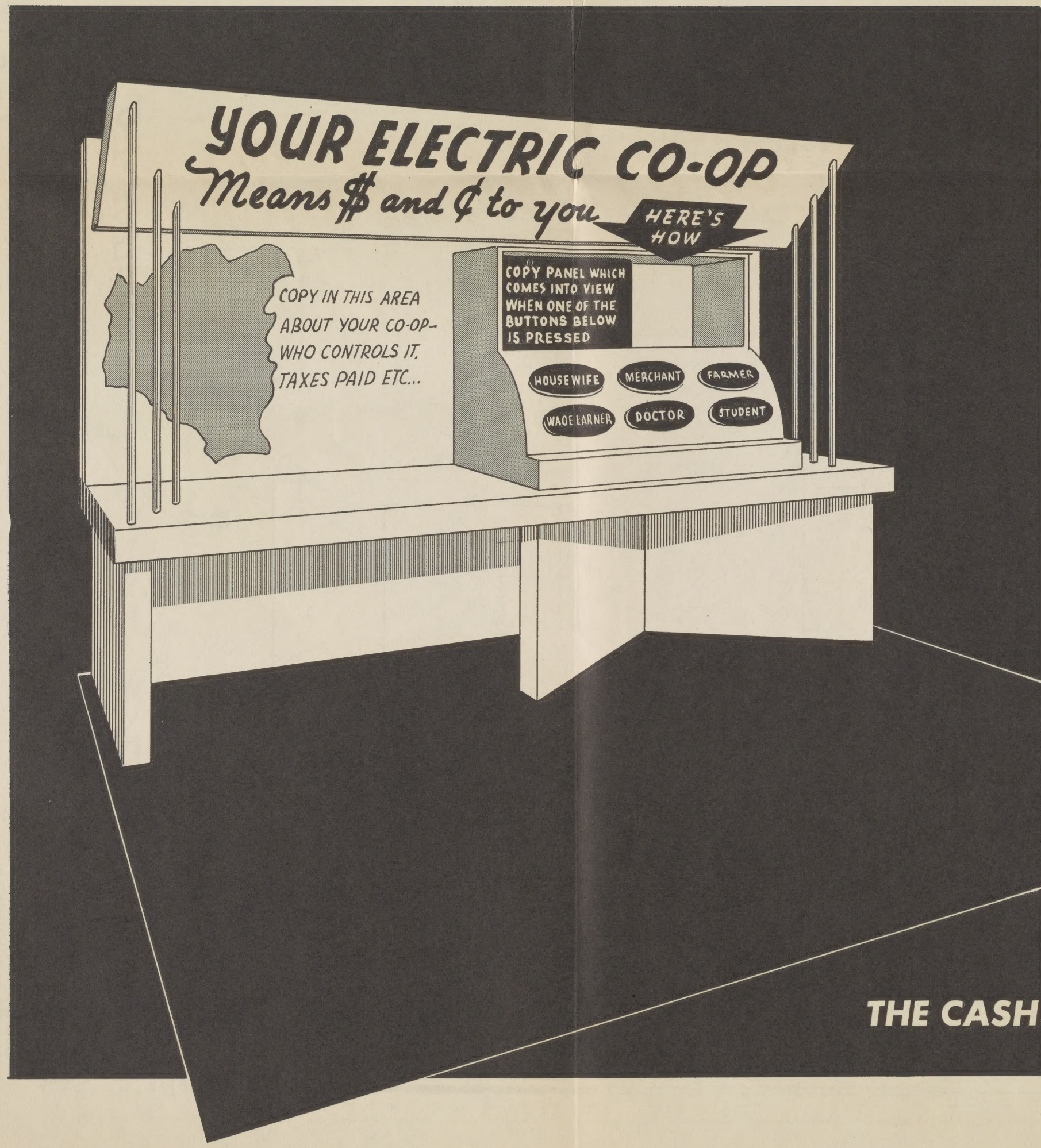


POSITION OF COPY ON REVOLVING CIRCLE



MOTOR SHOULD BE GEARED SO THAT IT WILL TURN COPY CIRCLE JUST ENOUGH TO BRING NEW COPY INTO VIEW AND THEN STOP FOR 10 TO 15 SECONDS. THE CIRCLE CAN TURN FROM ONE COPY BLOCK TO THE NEXT, OR IT CAN TURN TO SHOW EVERY FIFTH BLOCK.

SCALE 1/2" = 1'-0" NO. 8



THE CASH REGISTER EXHIBIT

NO. 9

In This Exhibit the Audience Takes an Active Part in Telling the Co-op's Story

As each key on the cash register is pushed down, a panel which tells the story comes up into the sales window.

Many different stories can be told with this exhibit. As an example here is how the story of what your Co-op means to the entire community in a dollar-and-cents way might be told:

Button:

1. Housewife.
2. Merchant.
3. Farmer.
4. Wage earner.
5. Doctor.
6. Student.

Sales window plaque:

1. Abundant food at lower cost.
2. Farm prosperity means more business.
3. Efficient, lower-cost production.
4. Jobs supplying the farm market.
5. Modern medical facilities in rural areas.
6. Better schools to prepare for modern opportunities.

A similar story of what electricity means to users could be told by placing the names of specific electric uses on the keys, with corresponding copy in the sales window to tell the advantages of each use.

Color Scheme for This Exhibit:

On cash register:

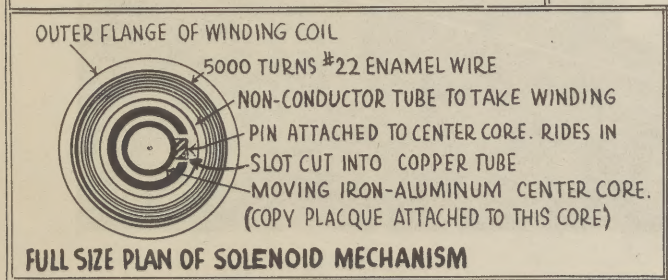
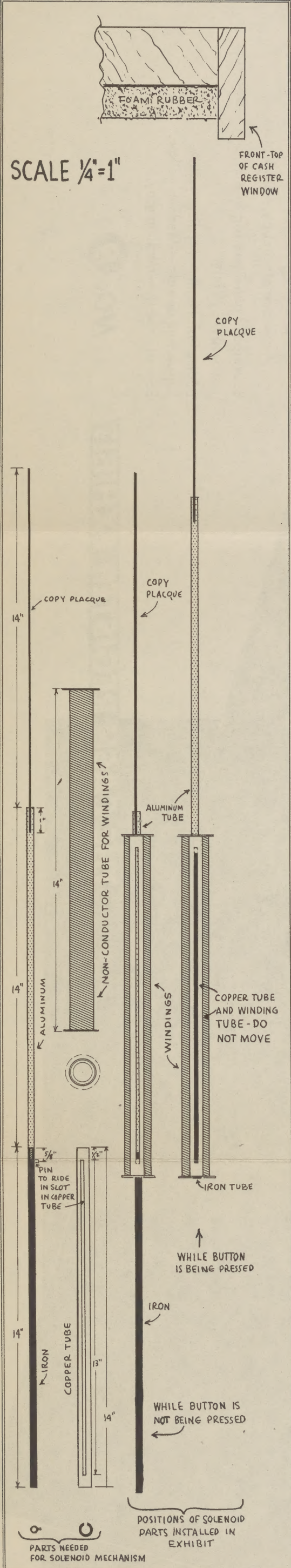
- Body.—Medium yellow.
- Sales window.—White.
- Keys.—Deep blue.
- Copy.—White.
- Copy plaques.—Deep blue.
- Copy.—White.

On canopy:

- Background.—Medium yellow.
- Name.—Deep yellow.
- Arrow and other copy.—Dark blue.

Background panel and top of platform.—Dark red.
Copy.—White.

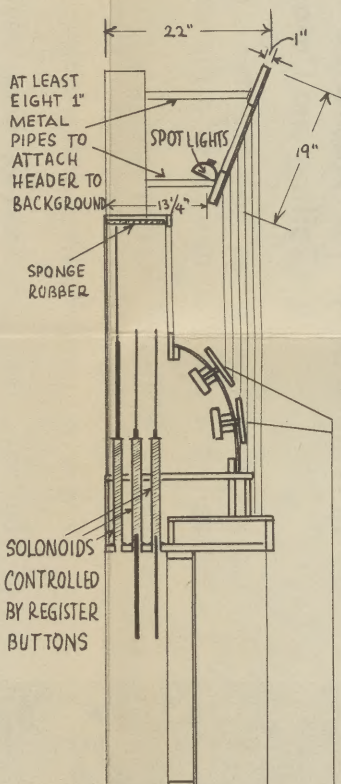
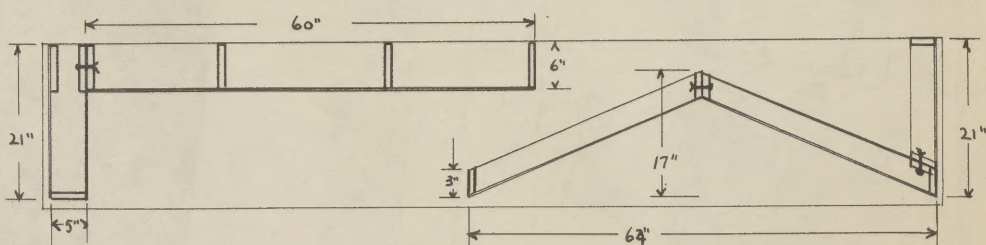
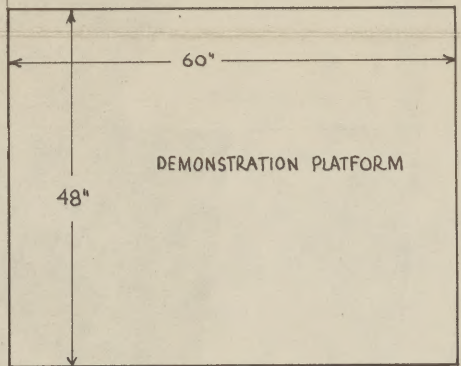
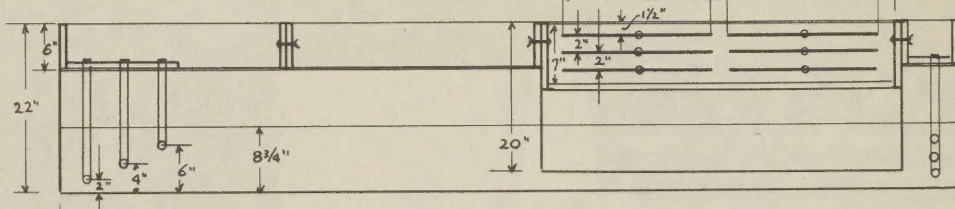
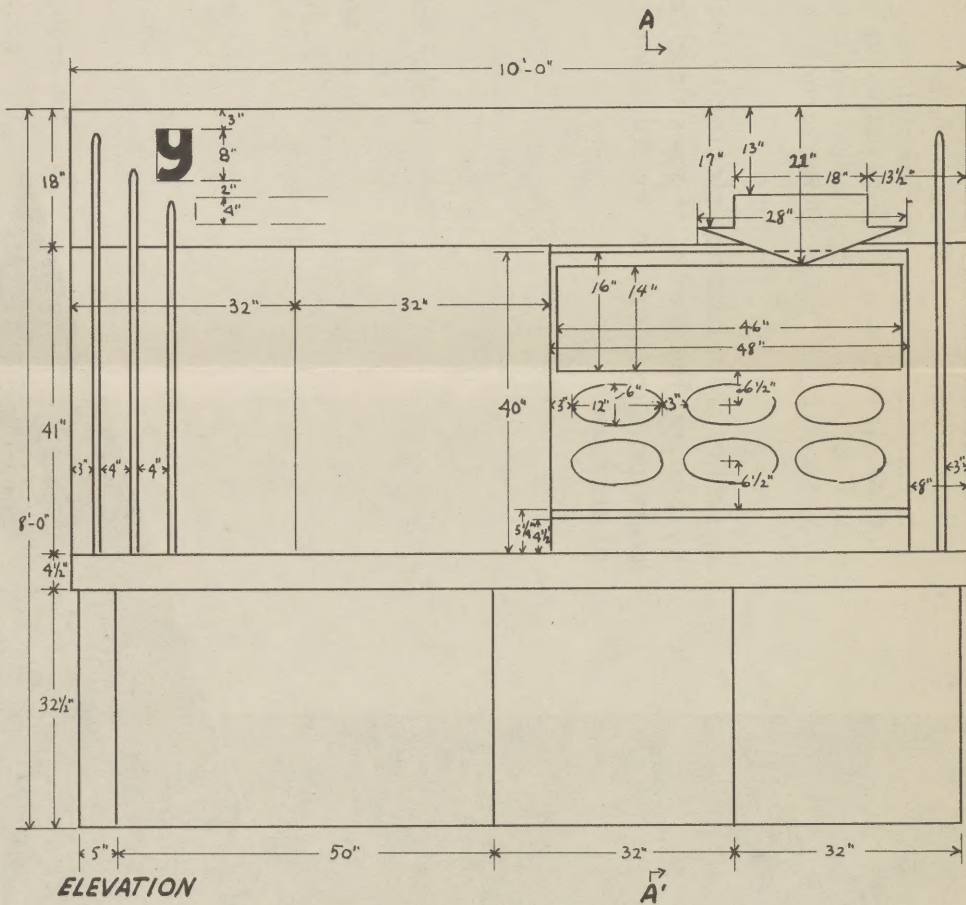
Edge of platform.—Medium yellow.
Supporting dowels.—Medium yellow.
Base of exhibit.—Medium gray.



NOTES ON CONSTRUCTION OF SOLENOID MECHANISM

OF NECESSITY, SPECIFICATIONS FOR THE CONSTRUCTION OF A SOLENOID MECHANISM MUST BE GENERAL SINCE THE EXACT NUMBER OF TURNS OF WIRE NEEDED TO ACTIVATE THE MECHANISM IS DETERMINED BY THE THICKNESS AND PURITY OF THE IRON AND ALUMINUM TUBES USED, AND BY THE WEIGHT OF THE COPY PLACQUES ATTACHED TO THE TUBES. IN GENERAL, IF THE IRON AND ALUMINUM TUBES HAVE A $\frac{1}{32}"$ WALL, AND $\frac{1}{8}"$ COMPOSITION BOARD IS USED FOR THE COPY

PLACQUE, 5100 TURNS OF A #22 ENAMELLED WIRE WILL BE SUFFICIENT TO ACTIVATE THE SOLENOID ON A 115 A.C. LINE. IF THE SOLENOID DOES NOT PULL, AND REMAINS COOL, ADD TURNS OF WIRE. REMOVE WIRE IF SOLENOID OVERHEATS. EACH SOLENOID WILL DRAW A MAXIMUM OF 4 AMPERES. A 15 AMPERE FUSE SHOULD BE INSTALLED IN THE MAIN FEED LINE.



CASH REGISTER BUTTONS - WHEN PUSHED DOWN, CIRCUIT IS COMPLETED CAUSING SOLENOID TO RAISE COPY PANEL INTO VIEW. TO INCREASE THE EFFECT, EACH BUTTON CAN ALSO BE ATTACHED TO A BELL.

SCALE $\frac{1}{2}"=1'-0"$

THE CASH REGISTER EXHIBIT